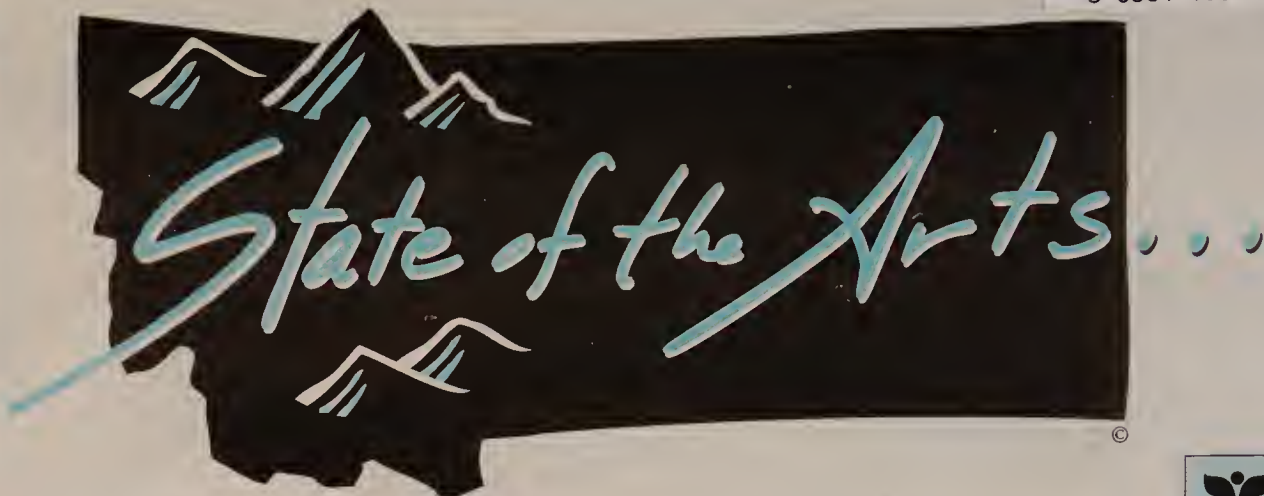


Grant Deadlines

Building Arts Participation Letter of Intent
May 15

Organizational Excellence and Tour Fee Support
May 15



Montana Arts Council

May/June 2002

Providing information to Montana arts communities through funding by the National Endowment for the Arts and the State of Montana



THE ARTS IN RURAL COMMUNITIES

Tips from Troy on bringing in the Artrain

by Kristi Niemeyer

Artrain USA visits Missoula May 4-12, then heads to Troy May 17-20 for its second visit to this tiny community in northwestern Montana.

How does a town, population 1,100, pull it off? "We may be small but we have some energetic and spirited folks here with regards to the arts," says organizer Sherry Lersbak of the Troy Fine Arts Council.

The train, filled with art on loan from the Smithsonian, first rolled through town in June 1998.

The visit was so successful, the community decided to bring it back again, reports Jennifer Seifert a member of both the Troy Arts Council and the Montana Arts Council. "Ninety percent of our volunteers jumped at the chance to do it again," she says.

Seifert, Lersbak and Cliff Akin oversee the daunting chore of organizing Artrain's visit. According to Lersbak, the first time around was so successful, "we told them in '98 to put us on the list for 2002."

The group began planning for the May visit a year in advance. "It's a huge project, but it's not insurmountable," says Lersbak, "especially when Artrain gives such detailed guidelines to follow – they create the roadmap."

Seifert, Lersbak and Akin oversee nine committees,



Artrain USA rolls through Missoula and Troy in May with its exhibition "Artistry of Space," featuring artworks from NASA and the Smithsonian.

which in turn recruit volunteers from the community for the various Artrain responsibilities. The guides committee, for example, organizes a minimum of 48 volunteers to escort visitors through the train. The facilities committee makes sure the rail siding where Artrain parks meets very specific criteria. The reception committee plans an invitation-only event for sponsors on May 16 with tours, speakers and entertainment. An

education committee organizes tours for students in grades 4-12 from more than 10 schools around the region.

Committees also oversee the financial responsibilities, promotion and advertising, security, artist demonstrations and an art and crafts show held in conjunction with the Artrain visit. "Something of this magnitude would not happen without the people involved being completely responsible for their committees," says Lersbak. "It's definitely the community that pulls this off."

See "Artrain" on page 25

Supporters rally for Summer Symphony

By Bob Phillips

Prospects look very good that the Montana Summer Symphony will take place for a fifth consecutive year this fall, says symphony spokeswoman Nancy Lee of Carroll College.

While fundraising efforts continue apace and a final commitment from prime symphony sponsor Northwestern Energy is pending, chances are quite strong that the extremely popular event will be held the evening of Aug. 3 on the campus of Carroll College in Helena, according to Lee, college marketing director.

"We've put the wheels in motion," said Lee in an interview in mid-April. "Things are looking real positive."

The orchestral concert features musicians and conductors from Montana's seven major symphony orchestras in a gala performance featuring selections of both classical and more contemporary music. Participants include players from the Glacier Orchestra in the upper Flathead, plus the symphonies in Billings, Bozeman, Butte, Great Falls, Helena and Missoula.

The concert, which attracted up to 20,000 listeners, was also aired live throughout Montana on public television, and taped and shown throughout the country by PBS as well. Nationwide, some 41 million households have reportedly enjoyed the Montana Symphony concerts.

The Montana Power Company and its telecommunications subsidiary, Touch America, had previously funded the project to the tune of nearly a half-million dollars a year. But following the dissolution of MPC,



Touch America opted out of funding the concert this year, Lee said.

However, interest in the project remains extremely high, and Northwestern Energy – the South Dakota-based utility which purchased Montana Power Company's distribution and transmission business – is keenly interested in maintaining the tradition.

The budget is being pared back. Although the concert has been free in the past due to substantial corporate sponsorship, admission will likely be charged to this year's event in order to

help cover costs, Lee said. In addition, the orchestra will be trimmed back from about 125 musicians to around 90.

Sponsors are still greatly needed and are actively being sought. A number of Helena businesses have already pledged donations of goods and services – everything from tents to hotels, beverages and labor.

"It's really heartwarming to see it all coming together," Lee said. "We're just really beating the streets on this I'm confident it's going to happen."

As in previous years, a CD of the concert will be released in late fall.

The program "truly has a statewide audience, and we also pull in a lot from out of state," said Lee. In addition, the PBS broadcasts have proven very popular.

"I think that Montana notion just helps. It has an appeal," Lee said.

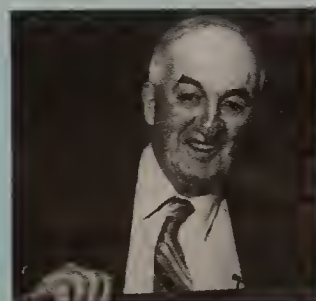
Further details on the Montana Summer Symphony, including information on how to donate to the project, can be found online at www.montanasummersymphony.com.

LEGACIES

Francis Bardanouve A quiet man's passing

By Jack Nickels, Jr.

On March 22, 2002, Montana said goodbye to former state Representative Francis Bardanouve from Harlem. Hundreds gathered for a traditional cowboy's funeral, befitting a man who had made his living from the good earth of Montana.



Legislator Francis Bardanouve

A great many comments about Francis were heard both during his funeral and

from around the state from leaders of both political parties and close friends.

Few Montanans will ever know the true impact this quiet unassuming Hi-Line rancher had on this great state. This fact is especially true for those of us in the cultural community of Montana, which has not only lost one of its greatest advocates, but a true friend as well.

See "Bardanouve" on page 4

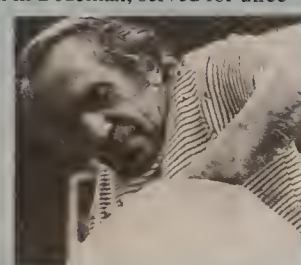
Peter Voulkos A giant among artists

Montana-born ceramist Peter Voulkos, 78, died Feb. 16 after teaching a workshop at Bowling Green State University in Ohio. During his lifetime, the son of Greek immigrants changed the course of ceramic art in America.

According to his longtime friend, Missoula artist Rudy Autio, Voulkos had "an unfailing aesthetic." That sensibility – combined with an unquenchable curiosity and enormous capacity for work – took him to the pinnacle of the art world.

Voulkos was born in Bozeman, served for three

years in the Army Air Corps as an airplane gunner, and returned to his hometown to study art at Montana State University (then Montana State College). A



Ceramist Peter Voulkos

Ceramic Continuum (published last year in honor of the Archie Bray Foundation's 50th anniversary), describes his initial enthusiasm for art:

"Physically powerful and mechanically adept, Voulkos sought a congenial career. Always a night person, he'd heard that 'artists don't have to get up in the morning.'"

In his junior year, he took a ceramics course from Frances Senska: "That was it," she recalled. "That's what he wanted to do."

See "Voulkos" on page 25



Arni's Addendum

Arlynn Fishbaugh, Executive Director



The passing of a legend: Francis Bardanouve

Montana's cultural community lost a remarkable friend when former legislator Francis Bardanouve of Harlem passed away in March. Francis became, over the years, an ardent advocate for funding arts and culture, standing strong in resisting efforts to eliminate the Montana Arts Council and the Cultural Trust.

I always think of the term 'statesman' when remembering Francis, along with admiration of his keen intellect, his elephantine memory, his artful grilling in legislative hearings, his prodigious intelligence.

My fondest memories have to do with his thoughtfulness and kindness. Francis was a friend of my mother and father, Grayce and Fred Fishbaugh. Our family farmed north of Carter, and the ag business drew dad and Francis together.

When I took this job in late 1992, I faced my first legislative session just six weeks later. The Cultural Trust grants were heard the first week of the session, and Francis served for many years on the committee that reviewed these grants. On the first day of our testimony for this program, Francis opened the hearing by introducing the Long-Range Planning Committee to me, speaking about my mom and my dad and his long friendship with them. Since both my parents had already passed away, this remembrance was especially meaningful.

When Francis was nominated to receive the Governor's Arts Award in 1995, he sent me the letter my mother wrote to him in response to his condolence of sympathy when my dad died. This simple gesture moved me so. He asked that I return the letter so he could keep it with his correspondence, but had just wanted me to see it. These acts of humanity are but a few of what must be thousands that are part of the remarkable legacy that Francis Bardanouve leaves on the lives of so many.

Building Arts Participation

The MAC staff recently visited 15 Montana communities to discuss the new Building Arts Participation grant program. Please remember that Letters of Intent for grant funding are due May 15, and if you want more info please e-mail us at mac@state.mt.us or call 406-444-6430.

Here are the research findings that prompted keen interest on the road and some of the ensuing discussion:

• More Montanans participated in the arts than in sports in the past 12 months.

Nationally, more people attend the arts than sports, so the Montana finding is in keeping with that national norm. It does prompt surprise among Montanans, especially when we think of all those football, soccer and basketball games! This finding prompts the arts community to re-examine the much larger potential number of people who might participate in our events and activities, or purchase or support our artistic work, if we can make a strong connection with them.

• Nearly two-thirds of Montanans classify themselves as arts participants.

This is very good news for the arts in Montana. Typically, about 1-10% of a community now participates in a particular arts event or activity in Montana. The fact that nearly two-thirds of Montanans state that they do participate in the arts

means that there is a much larger group of people in our state whom we can target as potential future participants in our own activities.

• The only leisure activities that Montanans participate in more widely than the arts are outdoor recreation and church.

This finding points out that the arts are an important part of people's lives, and further reinforces the strong potential for building greater arts participation in Montana.

• Arts participants are doers, and so you'll find them involved in other activities, such as civic groups, volunteer work, school and church activities, as well as sports and outdoor recreation.

This is really interesting, because it prompts us to think of possible new ways to build participation. For instance, could we look at making connections with people where they already congregate, and work from there, or are there ways to create a link between their interests in these activities and what we have to offer?

• People value arts and culture in Montana to have fun, followed by the chance to share an event as a family* experience, and then for the social opportunity to see friends and neighbors.

This info is important as we think about the arts participation experience itself, what we can make of it and how we can shape it. Connecting the arts experience to the mission of the organization is critical, however; we should not jump to the lowest-common-denominator approach.

**The definition of "family" in the context of the study was determined to be all-encompassing, meaning multi-generational, traditional and non-traditional. Montanans definitely look at the arts as a way to enjoy meaningful experiences with their loved ones and their friends.*

• One of the highest motivators for participating in the arts is personal interest in the material itself.

This does not mean that we need to focus on the most popular fare; it means that we need to examine personal interests of groups of people and then look at what we do and where connections can be made.

• There is a perception that the work of Montana's arts organizations is not strongly relevant to Montanans' lives.

How do we create that relevance? How do we build those relationships? How do we make those connections? We find out what is important to people, what is of interest, where are their priorities and then connect the dots to what it is we do.

Michael Moore, Arts Program Director of the Wallace-Reader's Digest Fund and Jerry Yoshitomi, a primary consultant in their State Arts Partnerships for Cultural Participation (START) program, lead workshops and discuss the need to create meaning as one of the keys to building arts participation. How do we do that?

Jerry conducted an exercise in which he asked people to recall a recent contribution they gave to an organization, and then asked them to discuss why they gave. The answers were fascinating. You'll learn a great deal by asking this simple question of yourself or at your next arts board meeting. People could also ask the question about why they buy artists' work. The answers are eye-opening and a great way to begin the dialogue about new ways to build arts participation.

Through future workshops and a regular series of articles in the newsletter, we will explore ways the arts community can create this meaning and relevance and build personal interest and relationships as we work together to build arts participation in Montana.

We will also provide tools to help make building arts participation an integral part of your organization. For those artists who wish to

build a larger audience for your work, much of this information will be valid.

Through it all, we will underscore the value of shaping your efforts to incorporate the following four practices, as identified in recent RAND research about arts participation, conducted for the Wallace-Reader's Digest Fund:

- Link participation-building activities to the core values and mission of the arts organization.
- Identify clear target groups, basing strategies on solid information about these groups.
- Clearly understand the internal and external resources that can be committed to building participation.
- Establish a process for feedback and self-evaluation.

Let us hear from you

We'd very much like to hear any thoughts or ideas you have about what you would find valuable and useful on the subject of building arts participation in future issues of the newsletter. Please E-mail me at afishbaugh@state.mt.us or phone MAC at 406-444-6430.

As to the newsletter overall, we'd love to know your thoughts, too. Are there subjects or issues you would like to see us cover that we're not? What could we do better? All constructive suggestions are welcome.

A special thanks to Lively Times

The *Lively Times* produces each issue of our newsletter. The Montana Arts Council would like to credit the enormously valuable work done by the entire crew in Charlo, led by Kristi Niemeyer and Sue Bearse. The "Lively Ladies," as we call them, mold the work of Montana artists, arts organizations, arts educators and news of note into a significant arts publication considered by many to be one of the best state arts council newsletters in the country. We are deeply grateful for the exemplary effort they put into their work. It is a real pleasure to be able to say with each edition, "This is the best issue yet!" And MAC says it every time, thanks to the arts community of Montana and the *Lively Times*.

Montana Arts Council Vision Statement

The 21st Century will establish the Montana Arts Council as a state and national leader in the arts by focusing its vision outward, to not only strengthen the arts in the state, but also help boost Montana's economy, stimulate quality of life and improve education throughout the state.

State of the Arts

State of the Arts is published six times a year by the Montana Arts Council.

State of the Arts welcomes submissions of photographs and newsworthy information from individual artists and arts organizations. The deadline for submissions is June 1, 2002, for the July/August 2002 issue. Send items to: Montana Arts Council, PO Box 202201, Helena, MT 59620-2201; 406-444-6430, fax 406-444-6548 or e-mail at: mac@state.mt.us.

All items in *State of the Arts* may be reprinted unless otherwise noted. Please credit the Montana Arts Council as well as any byline.

NEA expands "Toolsite"

"Lessons Learned: A Planning Toolsite" is a planning resource on the NEA's website.

This toolsite includes 22 arts management case studies focusing on a wide range of disciplines and organizations. The studies, written by noted arts administrators, consultants and writers, focus on such topics as:

- Minority audience development
- Capital campaigns
- Strategic planning
- Community partnerships
- Social entrepreneurship
- Fiscal crises

If you're interested in reading about these case studies, please go to www.arts.gov/pub/lessons/.

Omission:

The March/April issue of the *State of the Arts* featured an article on the Montana Museum of Art and Culture in Missoula. Information concerning the original curation of the show was inadvertently left out of the article. Theodore Waddell's retrospective, "Into the Horizon," on exhibit in March, was curated by Ben Mitchell, head curator of the Yellowstone Art Museum in Billings. The Yellowstone Art Museum also produced the catalog that accompanied this exhibit.

Congrats to . . .

Montana writers **Tim Cahill**, **Michael Finkel** and **David Quammen**, whose short stories appear in *The Best American Travel Writing 2001* anthology. Cahill, a founding editor of *Outside*, has written several books detailing his travel adventures; his story, "Volcano Alley Is Ticking," first appeared in *Men's Journal*. Finkel, whose bio says he "runs a very small chicken operation in western Montana and co-owns a taxicab in Port-au-Prince, Haiti," is the author of *Alpine Circus*, a book of wintertime travels; his story "Desperate Passage" is reprinted from *The New York Times Magazine*. Quammen's story, "The Post-Communist Wolf," originally appeared in *Outside*. The author of *The Song of the Dodo* and eight other books, Quammen has twice received the National Magazine Award; he also earned an Academy Award in literature from the American Academy of Arts and Letters.

Yaak writer **Rick Bass**, whose story "The Fireman" was selected for *The Best American Short Stories* anthology, 2001, edited by Barbara Kingsolver. Bass, the author of 16 books of fiction and nonfiction, earned his way into this "vibrant and diverse collection" with a tale that first appeared in *The Kenyon Review* and will be part of *The Hermit's Story*, due to be published this spring.

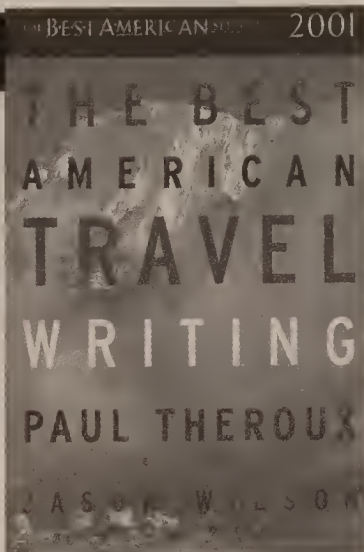
Cindy Stillwell, a film professor at Montana State University-Bozeman, who presented her short film, "The First Story," at the Slamdance 2002 Film Festival in Park City, UT. Only 50 films were selected from a field of more than 2,400 submissions for the festival, which runs concurrently with the Sundance Film Festival and is considered "the edgier and more independent" of the two. Stillwell describes her film as "a hypnotic study of trains and trucks, weaving in and out of iconic images of the West itself . . ." "The First Story" has also been screened at the Melbourne International Film Festival, the Seattle Underground Film Festival, the Gladys Crane Mountains Plains Film Festival and at the Walker Arts Center in Minneapolis.

Marysville artist **Cheri Long**, the Montana Arts Council's Percent-for-Art director, who was featured in the February 2002 issue of *Ceramics Monthly* magazine. The story, titled "Cheri Long, The Value of Limitations," explores the ways in which Long incorporates constraints and limitations in her work — in her glazes, in the wood she uses to fire her kiln, in the challenges of managing a business while functioning as a new mother. The former Archie Bray resident artist, who has lived and worked around the world, told the writer that a piece of hand-made, functional pottery seems to reflect the soul of its maker. "For some reason, it holds power. It says, 'use me, use me, use me.'"

Corey Johnson, a goldsmith at Eaton Turner Jewelry in Helena, whose work was recently displayed at the 12th annual Jewelers of America New York show, held at the Jacob K. Javits Center in New York City. Johnson's pendant is 14-karat gold with an imperial topaz, Yogo sapphires and diamonds. The same piece was first-place winner and voted Best of Show in the Montana-Wyoming Jewelers Designer Show 2001 in Billings last November.

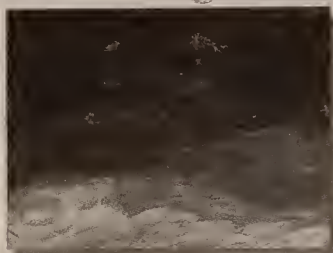
Helena jeweler **Margaret Regan**, whose work has been selected for "The Freed Bead" exhibit at the Target Gallery in Alexandria, VA. This national juried bead show features 58 works and concludes April 28. She has also been invited to participate in the fifth International Clay and Polymer Jewelry Show at the Baltimore Clayworks facility in Maryland this spring. An image of her bangle bracelets will be used to publicize the event.

Great Falls artist **Cecile Smiley**, whose watercolor portrait titled "Crockett" was named the best entry depicting a poodle in the annual "Art Show at the Dog Show" in Wichita, KS. The national juried fine arts competition, dedicated to canine art, was on display through April 7 at the Foyer Gallery and City Arts in Wichita. Smiley's watercolor portraits of a Doberman and pug were also included in the exhibit.



Four Montana writers are featured in travel-writing anthology.

"How Does Art Shape Your World?"



A painting by Amber Olson promotes a VSA arts exhibit in Washington, D.C.

promotes the creative power of people with disabilities. Olson, a Belt High School senior, suffers from a rare neurological disease. In the artist statement which accompanies the painting, she says, "my artwork helps me to show my feelings that I couldn't do before. It makes me feel wonder."



Marysville artist Cheri Long was profiled in the February issue of *Ceramics Monthly*.



Corey Johnson's pendant was displayed at the Jewelers of America New York show.

The Polson Celtic duo of **Willson and McKee**, whose new CD, *Passed by Here*, was reviewed in the April/May 2002 issue of *Dirty Linen*. The magazine writes: "Ken Willson and Kim McKee combine smooth harmony vocals, some luscious hammered and Appalachian dulcimer, guitar, bouzouki, harp, percussion and guest fiddle and cello with strong material to create one of the better duo albums I've heard lately."

The C.M. Russell Museum, which won a Gold Addy for their Russell's West Discovery Gallery Family Guide during the Montana Advertising Awards Competition, held Feb. 23 in Great Falls. The guide won first place in the Sales and Promotion division for brochures/folders less than four-color. The guide, shaped like a palette, was designed as a learning tool to help children and families explore the museum's newest, hands-on gallery. Credit was also given to designer **Roland Taylor** of Creative Wave Design and copywriter **A.J. Rhodes**, programs director for the museum.

Jackie Campeau Vick, executive director of the Bozeman Symphony, and her husband, **Jeff Vick**, on the birth of their daughter, **Teresa Irene Vick**. Teresa was born March 2, weighing 6 lbs., 14 oz. Her mom planned to take six weeks off before returning to her duties at the symphony.



Cecile Smiley's painting won best entry in the poodle category at the "Art Show at the Dog Show."

Polson commercial artist **Rob Gunderson**, who recently created polyurethane and fiberglass sculptures of Spider-Man and his nemesis, Dr. Octopus, for display at Marvel Comics headquarters in New York City. The Polson native, who recently returned to his hometown after a stint as art director at Studio Displays Inc. of Charlotte, NC, told a *Missoulian* reporter that he plans to open a 4,000-square-foot commercial art studio in Missoula for his business, Imagination, Inc.

Great Falls theater teacher **Stacey Bergquist**, who was chosen as the outstanding theater educator of the year by the Montana Theatre Educators Association. The award was given during the Montana State High School Theater Festival, held in mid-February in Missoula. Bergquist teaches at C.M. Russell High School. In addition, the Educational Theater Association of America nominated the following one-act plays to be performed at the International High School Theater Festival: "Macbeth," written by Shakespeare and performed by C.M. Russell; "Looking at the Moon through Fly-Speckled Windows," written by Birdie Blair and staged by Great Falls High; and "The Color Scheme," written by Big Sky student Julia Powers and staged by the Missoula high school.

Amber Dawn Olson, whose painting of a sunset was selected as the cover art for the catalog promoting a VSA arts exhibit in the U.S. Senate Russell Office Building in Washington, D.C. Her painting graces the front of the exhibit's catalog, appears as the logo art for the show's website and adorns the exhibit invitations, which were mailed to all U.S. senators and representatives. The VSA arts exhibit

Hellgate High School junior **Ledah Wilcox** of Missoula whose letter to Ray Bradbury won the national "Letters About Literature" writing contest. Taking first place among 25,000 entries, the letter earned its writer a \$500 cash award from the Library of Congress and \$200 from the Montana Center for the Book. The contest challenges students to write a letter to an author, living or dead, explaining how that writer's work changed the student's way of thinking. Wilcox wrote about Bradbury's "Dandelion Wine."

North Country Media garners Addy for MAC

The Montana Advertising Federation awarded a 2002 Addy Citation of Excellence Award to the North Country Media Group for its seven-minute video program on the Montana Arts Council's Arts Are Central program. The citation was presented in recognition of their Creative Contribution to Excellence in Advertising in the Video Presentation category.

The North Country Media creative team included Cheryl Mittal, coordinator; Max Murray, director/writer/videographer; Karl Krass, editor; and Matt Hovevar, graphic artist.

The Arts Are Central video program focused on three MAC grant projects: The Performing Arts League in Choteau and its Story Project; the Blackfeet Visioning Project, featuring the work of sculptor Jay Laber; and the Billings Story Project, which focused on the major cultural organizations in Billings and local schools.

Francis Bardanouve: A friend of the arts

(from page 1)

Francis was one of those old cowboys from a generation that is all but gone now. He walked the walk of a cowboy that had known hard times. If one met him for the first time, one might think that that was just what he was, a cowboy. However, to those of us who got to know him, had a chance to work with him, and were there to see him stand up for something he believed in, Francis Bardanouve defied stereotype.

Francis was very proud of his link to the land, and it is that link that anchored Francis's belief in Montana and the need to protect those things that make Montana what Bill Kittredge coined, "The Last Best Place." However, that's where the stereotype stopped with Francis.

He was one of the best-read and well-informed members of the Montana Legislature during his 36-year tenure. Francis was also a constant reminder that isolation and lack of higher education do not mean one can't learn and come to enjoy those things that make us culturally rich.

He was a man of books. His home that he shared with his wife, partner and best friend Venus for so many years was stuffed with books of all kinds. He was also a lover of poetry and music.

He continued to challenge the cultural community in Montana to reach out and touch the lives of all Montanans, no matter where they lived or how remote the setting. It is thanks to folks like Francis that Montana is so culturally rich today.

He was there to support and encourage when the Montana Arts Council was formed back in 1965, and during the creation of the Montana Cultural Trust in 1975, which we now know as the Cultural and Aesthetic Grants program.

Francis was there to stand up for public funding of the arts during some of the darkest days in the cultural history of Montana during the mid 1980s and 1990s, when there was a national debate on the value of public funding for the arts. With each and every attack launched in the halls of the state Capitol, Francis Bardanouve was a solid advocate for the need for public funding and support of the arts. One cannot throw a hat very far in this state without it landing next to someone whose



Francis Bardanouve receives the Governor's Arts Award from Gov. Marc Racicot in 1995 while James Haughey looks on from the podium.

life has been touched, enriched or changed by public funding of the arts.

From a personal side, this writer's life was changed forever by folks like Francis. I first met Francis Bardanouve in 1975 as a starry-eyed and very green kid just out of high school serving for the very first time as an aide in the Montana state legislature. Not long after that first day in the House chamber I met Venus. While I was amazed by the vast amount of knowledge this quiet man and his good wife had, it was not until much later I learned that like me, Francis never went on to college. However, he saw the need for and was a strong supporter of quality education in Montana and encouraged young people to go on and get more education no matter what form it took.

When I first arrived in Helena I was as close to what some would call a redneck cowboy as they come. My interests focused on cows, horses, machines, and the land, since I grew up on the land in a very rural setting, much like Francis. However as time went by I began to see that one could have a love of the land and those things associated with it and still explore new things and ideas in the world. Francis was always there to encourage.

Now, looking back, I must take my hat off to him for changing my life forever. During my time as a legislative aide, I would watch with amazement as this slight man (well, he was slight to me, since I'm close to 6'6") with a voice

impairment would rise from his front-row aisle seat to comment on or debate an issue before the chamber.

Francis held and pulled hard on the state's purse strings for most of his political life. Hard times and self-reliance on his ranch near Harlem made Francis very concerned about spending other people's money. However, a conservative pocketbook for Francis did not mean he was against investing in Montana's future and her lands. He championed concern for the environment and the need for good solid common-sense development of Montana's resources.

By example, he showed me that public service can be rewarding and effective without personal gain. To my knowledge Francis never looked at higher office. He was happy to represent the people of his district and Montana from that

front-row aisle seat for 36 years. And, I know, hanging it up in 1996 had to be hard for him.

After each of two terms I served as an aide in the state legislature, I returned home to my family's ranch a couple hundred miles east of where Francis grew up, to continue ranching along the Missouri River. Thanks to Francis and others though, I had seen what effect getting involved in community and the state's future could have on one's life.

However, it would be a few more years before I would dip my toe into the cultural waters, and wouldn't you know it, Francis was right there to all but push me in.

I still recall the very first time I went before the Long-Range Planning Committee of the Montana Legislature on behalf of a local arts group to testify for support of a grant application to the Cultural & Aesthetic grants program. I walked into the hearing room and there sat Francis. During the hearing Francis made a comment about living most of his life on the edge of what some in the world would call a cultural BLACK HOLE. When I got up to deliver my testimony I turned to Francis and said, "Representative Bardanouve, I come before you and the other members of the committee to ask your support of a project we hope will help close a portion of that cultural BLACK HOLE you talked about earlier." Francis looked at me, smiled and laughed just a bit and said, "good for you Jack. I recall when you were more interested in cows and horses than art."

I relate this story because it was, in fact, Francis Bardanouve who proved to me that COWS AND CULTURE do go together.

Like Francis, who once said he was tone-deaf and couldn't draw a cow if he had to, I have never seen myself as an artist. However, like Francis, I found the importance of the arts in my life.

In 1995, the Governor and the state of Montana honored Francis Bardanouve with the Montana Governor's Award for the Arts. Now, years later, I see this was an especially fitting tribute. Francis took up the mantle of public service during a time when Montana was still called "The Treasure State."

For me and many others in this state, Francis Bardanouve was and will continue to be one of Montana's "Greatest Treasures." I hope in some small way, I have been able to reflect just how strong and everlasting an effect this quiet son of the land had on this cowboy from along the Missouri River.

Thank you, Francis.

Jack Nickels, Jr., is a fourth-generation cattle rancher living on the bluffs above the Missouri River near Fort Peck. He served two terms as a member of the Montana Arts Council, has been on the board of directors of the Fort Peck Fine Arts Council, served as the vice-chairman of the rural arts development program for the National Association of Local Arts Agencies in Washington, D.C., and has been active in statewide arts activities over the years.

"Discovering Lewis and Clark" website updated

The 2003-06 bicentennial of the Lewis and Clark expedition is approaching fast, and a treasure trove of information about the explorers is available online at the

"Discovering Lewis and Clark" website, www.lewis-clark.org.

Recent updates include six new illustrations by Michael Haynes, one of the premiere Lewis and Clark iconographers of the 21st century. A new "Help" page by designer Keith Phillips also is available, and web users can select the "Scrim Shots" link to read the debunking of some Lewis and Clark misinformation.

Joe Mussulman, a former University of Montana professor, leads a team that designs "Discovering Lewis and Clark," which now includes more than 1,200 pages and gets 27,000 hits a day. Mussulman said the site has been described by historians as the best source of Lewis and Clark information on the internet.

Condolences to . . .

The family and friends of **Kata Shapiro**, who died March 3 after a courageous battle with breast cancer. Shapiro, 55, was a graduate of The University of Montana who founded DanceMontana, a touring dance company, and performed as a solo artist throughout the Northwest. With her husband, Paul, she created the Santa Fe Movement Arts Center and the national award-winning Santa Fe Children's Project in New Mexico. In 1977, the couple moved to the Seattle area, where she applied her talents to the visual arts, gardening and raising their two adopted children, Osani and Grace.

The family and friends of **David Waldrup**, 53, who died March 9 in Missoula. During the 1970s, Waldrup operated and performed with the Butte Theatre Workshop, which produced "Hamlet," "Diary of a Madman" and "Waiting for Godot." He loved Shakespeare, acting and books.

The family and friends of **Sadeq Kia**, an internationally recognized scholar and author, who died in March in Missoula. Dr. Kia, who taught philosophy and linguistics at Tehran University for 33 years, published more than

25 books and nearly 70 scholarly articles. He was the founder and president of the Iranian Academy of Languages, served as the undersecretary of the Ministry of Culture and Arts, dean of the College of Decorative Arts and the director of the Council of Fine Arts. For the past 12 years, Dr. Kia and his wife have lived in Missoula, where their sons teach at The University of Montana.

Transitions

Best wishes to **Linda Talbott**, who has been promoted to director of marketing and community relations for the Broadcast Media Center at The University of Montana in Missoula, which encompasses Montana Public Radio and the Missoula operations of Montana PBS. Talbott, who is also a visual artist, has been assistant director of development at Montana Public Radio since 1997.

Best wishes to **Leslie Gilkey**, who has left her position as executive director of the Helena Symphony.

About Books



Breaking Clean
By Judy Blunt
Published 2002 by Alfred A. Knopf,
New York, NY
\$24 hardcover

With vivid detail and unflinching language, Missoula writer Judy Blunt chronicles the first 30 years of her life, growing up, marrying and raising three children on isolated ranches near Malta. She also describes her subsequent move to Missoula in 1986, where she enrolled in The University of Montana.

The manuscript earned a 1997 PEN/Jerard Fund Award of \$4,000 and a 2001 Whiting Writers' Award of \$35,000.

Critics have also been generous in their praise; *Kirkus Reviews* says the author "marks American literature in her own way. To shoehorn this into mere category or classification is to insult its power. Profound, and profoundly moving."

Blunt, a former Montana Arts Council Fellowship recipient, is currently an adjunct assistant professor in UM's English department.

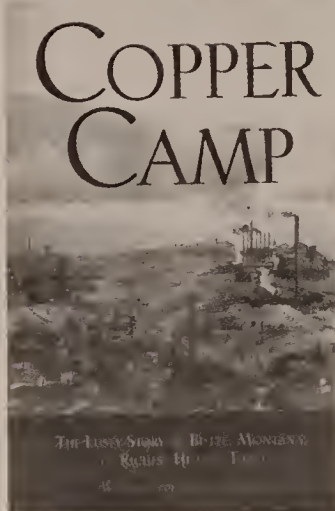


Book of Bronze Creating Sculptures from Clay to Bronze
By Dave Hodges
Published 2002 by Hodges Fine Art,
Big Timber, MT
\$15 softcover

Professional bronze sculptor Dave Hodges has created an informative book explaining the process of creating a bronze sculpture from clay model to finished product.

The book is intended both for beginning artists as well as collectors of bronze artworks, who will find a wealth of details on the creative aspects and bronze casting process within the book's 92 pages. The Big Timber artist has included 42 photos and illustrations to help clarify the process by which idea turns into finished sculpture.

In addition, the book includes a brief history of bronze sculpture, the composition of the material, and various aspects that make sculpture successful. Call 406-932-6834 or visit www.hodgesfineart.com for further details.



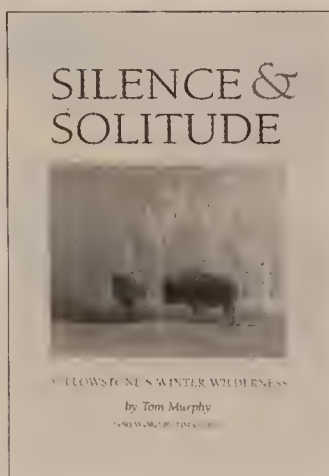
Copper Camp The Lusty Story of Butte, Montana, the Richest Hill on Earth

By the Writers Project of Montana
Published 2002 by Riverbend Publishing,
Helena, MT
\$19.95 softcover

The rich history of the richest hill on Earth during its glory days comes vividly to life in this new incarnation of a book originally published in the 1940s.

Available for the first time in 25 years, this book contains hundreds of stories and anecdotes about a tough town and its many battles between competing mining companies, wealthy corporations, miners unions and just plain folks during the copper boom of the late 1800s and early 1900s.

This edition, 336 pages that include 25 new historical photos, is described by Riverbend Publishing President Chris Cauble as "almost unbelievable ... a great book for people who want to understand Butte" as well as "anyone who likes to be taken to a totally different time and place."



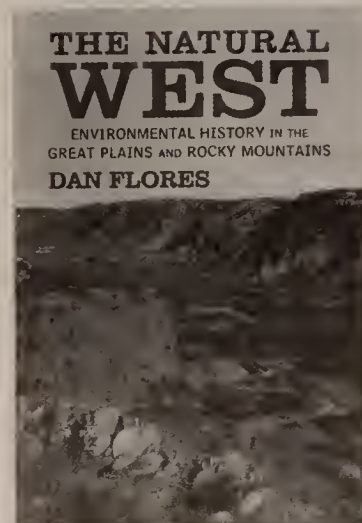
Silence and Solitude Yellowstone's Winter Wilderness

By Tom Murphy
Published 2002 by Riverbend Publishing,
Helena, MT
\$29.95 hardcover

The breathtaking, frigid beauty of Yellowstone National Park in winter fills the pages of this coffee-table book by Montana photographer Tom Murphy.

In the book's 130 photographs, Murphy brings to light the park's wildlife in all their mid-winter struggles for survival, as well as the many vivid but sometimes starkly beautiful snow and ice scenes. From frosty bison heaving steam amidst the park's geysers to dramatic images of frozen waterfalls, the book shows a side of the popular park that few ever see.

The Livingston photographer spends 80 to 100 days a year in Yellowstone, much of it in winter in order to capture on film the wondrous elegance, symmetry, surprise and power of the place.



The Natural West Environmental History in the Great Plains and Rocky Mountains

By Dan Flores
Published June 2001 by The University of Oklahoma Press, Norman, OK
\$29.95 hardcover

This collection of essays by noted historian and author Dan Flores of Missoula examines a variety of western landscapes in light of historic human attitudes, values and exploitation of the land.

Flores, professor of history at The University of Montana, looks at how people have viewed and treated the land through the ages, and how human nature itself remains a vital component in any examination of environmental history.

The author of several books on western and environmental history, Flores weaves together numerous provocative essays and argues that restoration of the land promises to be the great environmental theme of the 21st century.



Firebreak
By Richard Stark
Published 2001 by Warner Books Inc.,
New York, NY
\$23.95 hardcover

Stark's ultimate antihero, Parker, engages in another crime-ridden adventure on the dark side of life, this time centered around a heisting of a remote Montana lodge loaded with a billionaire's stolen art treasures.

The author has been acclaimed as a master of noir crime fiction, creating characters ranging from the criminal survivalist Parker, to this book's elderly husband and wife assassination team and a pair of crippled criminals stewing in their hatred of Parker.

His previous books include *Comeback*, *Backlash* and *Flashfire*, plus *The Hunter*, which was made into the 1967 movie "Point Blank" and subsequently into the Mel Gibson movie "Payback."

Booksellers honor five regional writers

Five writers were named winners of the 2002 Pacific Northwest Booksellers Awards.

Himalayan Dhaba, Craig Joseph Danner's first novel, is set in northern India. In her memoir, *Standing Up to the Rock*, Louise Freeman-Toole describes 10 years on an Idaho cattle ranch. The list also includes two novels for young adults – *Whale Talk* by Chris Crutcher and *True Believer* by Virginia Euwer Wolff – and an illustrated children's book, *Where do I Sleep?* by Jennifer Blomgren and Andrea Gabriel.

The awards, given annually, celebrate the best writing by regional authors. For details visit the website, www.pnba.org/awards.htm.



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Poets & Writers Online

Poets & Writers Online (www.pw.org) is an extensive website, sponsored by *Poets & Writers Magazine*, that offers a variety of resources to writers. Special features include:

- "Literary Horizons," which provides professional development opportunities for writers, publishing seminars and panel discussions, and free advice columns.
- "News from the Writing World," offering reports on events, happenings, and trends in the literary community. Each weekly column features stories that affect writers.

- "Great Resources," listing conferences, workshops, writing programs, organizations, societies, presses, magazines, and more.

Register for "Poets & Writers Speakeasy" and join conversations about agents, MFA programs, novel writing, poetry and much more. Many of the listings from one of P&W's most popular books, *A Directory of American Poets & Fiction Writers*, are also available with search capabilities. Locate poets and fiction writers; use the search engine to list writers by agent or publisher; or discover where other writers have been published.

For more information about the magazine and its website, call 212-226-3586.

The FINAL COUNTRY



JAMES CRUMLEY

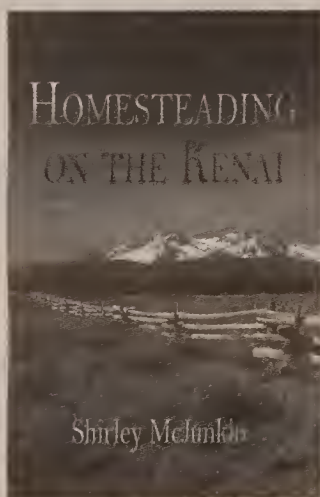
The Final Country

By James Crumley
Published 2001 by Warner Books Inc., New York, NY
\$24.95 hardcover

A wild ride through the backroads of America, from Texas to Montana, awaits the reader of Crumley's latest private eye novel, where detective Milo Milodragovich is pulled into yet another hair-raising and sometimes hysterical adventure.

Milo's world of tending bar and laundering dirty money in Texas is shaken by the brief appearance of a tall man who has just killed a drug dealer. When the cops ask for the detective's help tracking down the fugitive, who is destined for a lethal injection if found, Milo splits from Texas and heads to Montana, launching into a journey filled with duplicity, drugs, blackmail, murder, revenge and romance.

Among the abundant praise for Crumley, who resides in Missoula, are the words of author William Kittredge: "*The Final Country* is tough, smart-assed and packed with heartbreaking wisdom about who we can become if we're not careful and true to one another."



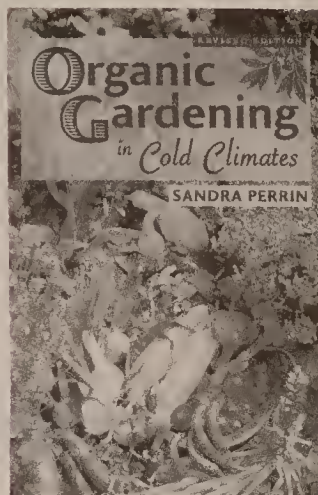
Homesteading on the Kenai

By Shirley McJunkin
Published 2001 by AmErica House, Baltimore, MD
\$16.95 softcover

Red Lodge resident Shirley McJunkin describes her family's experience of homesteading in the wild, beautiful and frequently dangerous world of Alaska's Kenai Peninsula.

McJunkin and her husband Keith left Billings in March, 1959, along with Keith's younger brother to take advantage of an opportunity to homestead on 160 acres. They found all the adventure they could handle, including bouts with fire, frigid cold, a religious cult, abandoned wild dogs and a grizzly sow and cubs.

The friends they met, the wisdom they gained, and the beauty and wild they experienced in their dream pursuit make for adventuresome reading.



Organic Gardening in Cold Climates

By Sandra Perrin
Published 2002 by Mountain Press Publishing Company, Missoula, MT
\$12 softcover

More than 30 years of year-round gardening in Montana has provided author Sandra Perrin with ample experience in how to get the most out of a short growing season, and she shares her down-to-earth advice in this easily digestible book.

From building up soil to planting companion species of vegetables and flowers in the same plot, Perrin provides advice and time-tested hints for expert gardeners and rank beginners. Beyond the detailed, how-to information, she covers the subjects of human relationships with earth and soil and how to find success without resorting to chemicals.

In a time when more and more people look to their own backyards for food, beauty and a connection with the earth, Perrin's information will prove both useful and inspirational.



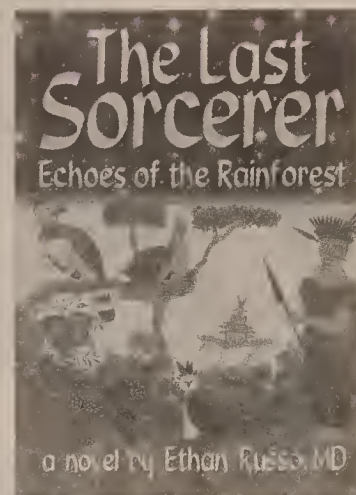
The Conspirators: Secrets of an Iran-Contra Insider

By Al Martin
Published by National Liberty Press LLC, Pray, MT
\$19.95 softcover

This book by a retired navy officer and government whistle blower calls into question the very integrity of the U.S. government, charging it with secretly sanctioning everything from illicit drug trafficking to banking, securities and insurance fraud on a massive scale.

The author, who lives at an undisclosed location, is a retired U.S. Navy Lt. Commander who has testified before various congressional committees. Along with eye-witness accounts of U.S. Government-sanctioned narcotics trafficking and illicit weapons deals, Martin discusses what he calls an epidemic of fraud resulting in the loss of hundreds of billions of taxpayers' dollars.

Martin keeps his location secret, allegedly because the criminals he cites in his book are currently in power. The book is available by calling 866-317-1390.



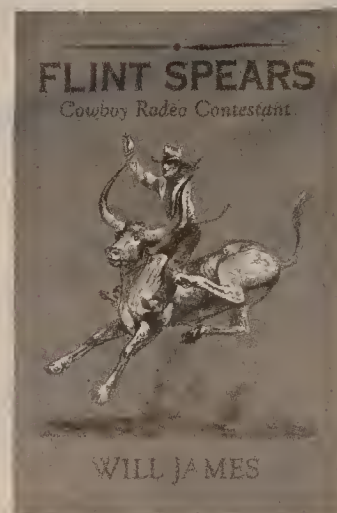
The Last Sorcerer: Echoes of the Rainforest

By Ethan Russo, MD
Published 2002 by The Haworth Press Inc., Binghamton, NY

In his first novel, Missoula neurologist and ethnobotanist Ethan Russo takes readers on an Amazonian adventure replete with numerous insightful scientific and cultural commentaries.

After publishing two previous works on psychotropic herbs and their uses, Russo creates this story of an American herbalist – yearning for adventure and secrets of Amazon medicinal plants – who gets more than he bargains for in the form of a zealous missionary, a secretive medicine man and other characters.

Along the way, the author presents some authoritative information on little-known rainforest wonder plants and the contrasts between a so-called primitive culture and the often-destructive western civilization that threatens to destroy it.



Flint Spears: Cowboy Rodeo Contestant

By Will James
Published 2002 by Mountain Press Publishing Company, Missoula, MT
\$15 softcover

This reprint of the classic Will James story written in 1938 features his original story of the trials and terrors of the rodeo circuit, complete with 30 original James drawings and 21 black and white photographs.

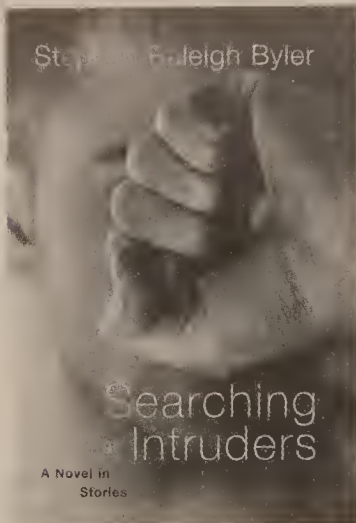
Rodeo aspirant Flint Spears begins his career in the early days of rodeo, where tough guys thrive and those who "grab leather" get booed out of the arena. From his experiences busting broncs in the very first rodeo on the range, to roping steers in front of European royalty, Spears epitomizes the American rodeo cowboy in all his glory, guts and bruises.

James, who lived from 1892-1942, wrote 24 heavily illustrated books during his career, leaving behind a classic legacy of the cowboy life and the West. Several of these books have been republished by Mountain Press.

About Books



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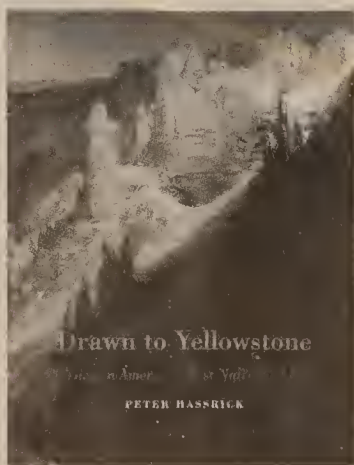


Searching for Intruders
By Stephen Raleigh Byler
Published 2002 by HarperCollins
Publishers, New York, NY
\$23.95 hardcover

Livingston writer Stephen Raleigh Byler's debut novel weaves together 11 often dark and sometimes funny tales of a character named Wilson Hues, the product of a troubled and sometimes violent home who continually reflects on the results of both his actions and failure to act.

The stories traverse the country, from cockroach-infested apartments in New York City to shimmering rivers in Colorado, and many points in between.

Reviewers call the book a fresh and innovative look at the struggles of a man in search of himself: "...an alarmingly fresh entry into fictive reality," says Jim Harrison, author of *Legends of the Fall*; "...precise, poignant, evocative, and sometimes very funny indeed," says Tim Cahill, author of *Pass the Butterworms*.

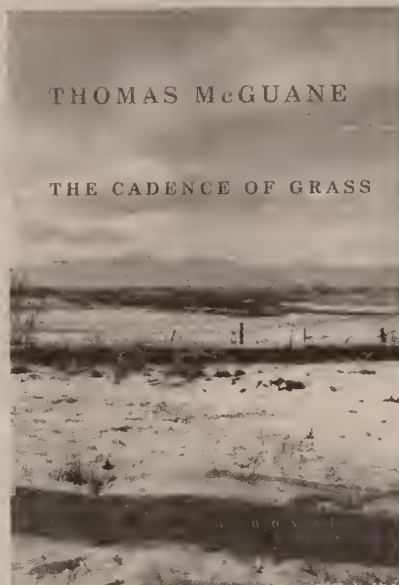


Drawn to Yellowstone Artists in America's First National Park
By Peter Hassrick
Published July 2001 by the University of Washington Press, Seattle, WA, with the Autry Museum of Western Heritage, Los Angeles, CA
\$50 cloth hardcover, \$35 softcover

The inspiring mountains, lakes, waterfalls and other vistas of America's first national park have inspired artists from around the world, and author Hassrick traces those artists' works and lives in this ambitious book.

The works of the artists helped early on to dramatize America's wilderness offerings to people around the world. Yellowstone was called "America's art gallery" and renowned in Europe as a vast and stunning visual spectacle not long after its establishment in 1872.

Hassrick, who has served at museums across the nation, has created an informative and richly illustrated history of the park and the artists who helped make it famous.

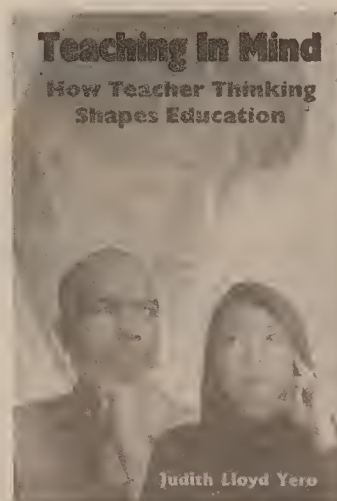


The Cadence of Grass
By Thomas McGuane
Published April 2002 by Alfred A. Knopf, New York, NY
\$24 hardcover

In Tom McGuane's first novel since *Nothing but Blue Skies* (1992), the claims of blood, money, history and love are played out among the members of an eccentric, dysfunctional Montana family.

"Novelist and essay-writer McGuane assembles a large cast for a small but satisfying story about crazies, their keepers and their victims in his beloved and beguiling Montana," writes *Kirkus Reviews*. "...Exhilarating: like a good run in bad weather."

McGuane, who lives with his family in McLeod, has written eight other novels, a collection of short stories and several books of essays. An ardent conservationist, he is a director of American Rivers and the Craighead Wildlife-Wildlands Institute.

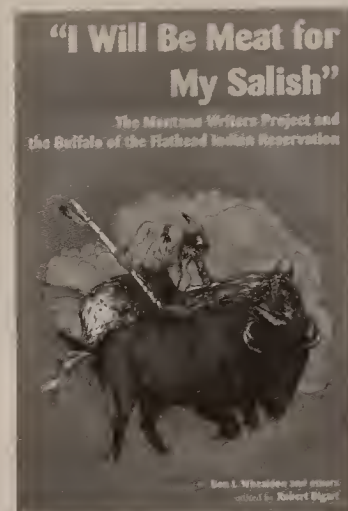


Teaching In Mind How Teacher Thinking Shapes Education
By Judith Lloyd Yero
Published 2002 by MindFlight Publishing, Hamilton, MT
\$18.95 softcover

This book by teacher and educational workshop presenter Yero helps teachers closely examine their habitual modes of thinking in an attempt to break bad habits and breed better patterns.

Yero argues that teachers themselves – particularly their own engrained prejudices and modes of thought – are often neglected in favor of techniques and materials. Through her book, based on years of presenting workshops, she helps teachers to reflect on their assumptions and values and how those ways of thinking may help or hinder their students.

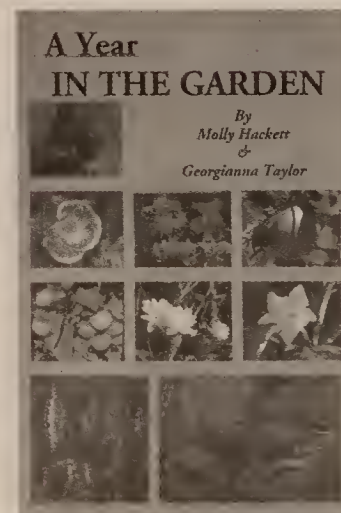
The book seeks to break down habitual patterns and inculcate a more considered and reflective approach among teachers.



"I Will Be Meat for My Salish"
The Montana Writers Project and the Buffalo of the Flathead Indian Reservation
By Bon I. Whealdon and others, edited by Robert Bigart
Published April 2002 by the Salish Kootenai College, Pablo, MT and the Montana Historical Society, Helena, MT
\$18.95 softcover

This collection of stories traces the traditional and spiritual relationship between the Salish Indians and the buffalo herds that had almost vanished by the 1870s.

Based on interviews conducted with tribal elders in the 1920s and 1930s by the Montana Writers Project, the book is divided into three parts: Salish history and legends about buffalo handed down through the generations; the major role in saving the species through the Pablo-Allard herd in the 1870s; and a tapestry of other aspects of Salish and reservation history. The book includes several maps plus illustrations by Native American artist Dwight BilleDeaux.



A Year in the Garden
By Molly Hackett and Georgianna Taylor
Published 2001 by Stoneydale Press Publishing Co., Stevensville, MT
\$14.95 softcover

Master gardeners Hackett and Taylor boast decades of experience between them coaxing beautiful blossoms and bountiful harvests from the cold climes and sometimes-stoney soils of Montana.

They collaborate in this new book, which is based on the many questions they received through the years about columns run in local papers. Combining wit, wisdom and philosophy, the pair answer diverse questions about everything from dealing with short growing seasons to protecting gardens from deer.

They build on the resounding success of their 1995 release, *The Compleat Gardener*, repeating not a single lick but presenting information valuable to novices and experts alike.

Great Falls & Butte host book fests

Great Falls will host its second annual Festival of the Book, May 10-11 at the public library. A month later, writers and books inspired by the Mining City form the nexus of the inaugural Festival of the Butte Book, June 28-30.

The Great Falls event will attract such prominent writers as Mary Clearman Blew, Pete Fromm and Judy Blunt, who will give a formal reading on Friday night. Saturday brings a series of panel discussions and workshops.

Participants in the Butte festival include renowned detective writer Jon Jackson, playwright Dorothy Bryant and journalist Edwin Dobb. Discussions, readings and dramatic works will focus on Butte's most famous author, Mary MacLane; a panel discussion on Dashiell Hammett is also on tap.

Director and actor Skip Lundby will direct a play by Dorothy Bryant, based on conversations between Gustav Flaubert and George Sands.

For information on the Great Falls event, call 406-453-0349. Call the Jazz Conservatory and Community Arts Center at 406-782-2069 or e-mail jazz@in-tch.com for details on the Butte festival.



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Alice Flynn: *Love Is Teasin'*

Jean Ritchie, the matriarch of America's folk revival, describes Alice Flynn's new CD this way:

"It is always good to hear the old songs sung again; it is even better to hear them sung without artifice and modern-day trappings; it is almost unbelievable, in this day and age, to hear them sung as Alice Flynn sings them – a simple telling of the story in a fine clear voice, conveying respect for the music and at the same time superbly entertaining her listeners."

Flynn, a Bozeman musician and artist (she created the cover art for her new recording), loves Irish songs – "the old songs that Irish women have sung in their kitchens for centuries." Unlike the fast, fiddle-driven Celtic tunes that have infused the American music scene, most of these songs are sung naked, unadorned by any instrument other than Flynn's high, true voice. Bozeman fiddler Tom Robison accompanies Flynn on "Raggle Taggle Gypsy," and Carol Dailey plays piano on "Tam Glen."

Traditional Irish singing is intended for listening, rather than dancing. The expressiveness of the singer becomes central to the music. For Flynn, this recording effort also pays tribute to the oral tradition. "Most of the songs ... are sung as a story told, an oral history kept alive," she says.

To hear the heart of this music, imagine a time before recordings, before radio. Imagine a cottage hearth. "Hear the voice of the singer," Flynn suggests, "coming from the shadow of the corner, straight to your heart."

For more information, visit www.aliceflynn.com.



Live at the Black Dog Cafe

This collection of music by Missoula-area artists was recorded at the cafe last year, and features a varied array of tunes.

Billed as a "wildly organic musical compilation," the CD was recorded as a benefit for the organization Cold Mountains, Cold Rivers, an environmental and human rights advocacy group.

Musicians featured on the album include Andrea Harsell, Butch

Boswell, Zoe Wood, the Northside Gringo All-Stars, Mary Anne Peine and Than Hitt, Aaron Coffin, Craig Wickham, Sonia Chessin, Dan Funsch, Marc Brenton, Mike Apinyakul, John Longenecker and poet Greg Bechle.

The Black Dog Cafe at 138 W. Broadway in Missoula regularly features live performances by local musicians and poets. The CD is available at the cafe and at various stores in Missoula. For details, call 542-1138 or visit www.wildrockies.org/cmcr.



Leandra Hill: *Somewhere in Between*

Three Forks vocal artist Leandra Hill has released her debut album, a collection of original tunes featuring a folk-rock style and many memorable melodies.

Hill, who graduated in music from Montana State University, was trained in various genres including opera and musical theatre. She was compelled to create the album three years ago after losing her mother to cancer. The album's 12 tracks, though often lyrically dealing with loss, regret and sadness, nonetheless have a musically uplifting quality to them, largely due to upbeat melodies and Hill's strong voice.

Her capable voice is backed by the musicians of Montana Rose – Rick Winking on guitar, Kenny Williams on bass and Mike Guillan on percussion – with backup vocals by Cherie Newman and Patti Sheets.

"Leandra does more with three minutes than most artists manage in an entire album," says Art Carlson of KMMS FM Radio. "Her approach to a song and the quality of her voice are an irresistible combination."

The album was recorded at Peak Recording and Sound in Bozeman.

For further details, visit www.leandrahill.com.



The Movers: *Soul Motion*

The Movers' new CD, *Soul Motion*, delivers exactly what the title promises: a soulful, danceable mix of original tunes.

Sharon Liederman's strong, gutsy voice carries each of the 12 songs she wrote for the recording. Band member and recording engineer Dan Nichols helped with the arrangements. Liederman is a formidable guitarist as well – both acoustic and electric – while Nichols ably handles the percussive threads of

the album. The band also includes Michael Kakuk on vocals, sax, harp and slide guitar; and Chuck Porte on vocals and bass guitar.

No newcomers to the music scene, each band member has been involved in popular Helena groups, including Diamond City, Little Elmo and the Mambo Kings and Jah Provide. Those influences crop up throughout the CD, which twines blues, reggae and rock into an upbeat, often playful mix, punctuated by a few heart-felt ballads.

These solid underpinnings are layered with contributions by several other accomplished Helena musicians: Ken Nelson on keyboards, Kelly Shields on trumpet, Jamie Hinkley on cello, Pam Poole singing harmony, and Scott Kall on trombone and horn arrangements.

"To me, this is some of the best stuff that's ever come out of my studio, or even Helena for that matter," says Nichols, who owns Soul Tree Recording. According to the veteran recording engineer, "we took the time to get a professional quality."

That attention to quality and detail shows in the clean, polished sound – the sound of four expert musicians in soulful motion.

For more information, call Flaky Princess Productions at 406-442-0228.

MIKE BECK *Mariposa Wind*



Mike Beck: *Mariposa Wind*

In his most recent CD release, Lavina musician and cowboy Mike Beck has compiled a stirring collection of songs paying tribute to good horses and his deep affection for life on the range.

The 12 tunes, recorded at G.L.E.A. Studio in Bozeman, are all Beck originals except "California Dreamin'" by the late John Phillips and Michelle Gilliam of the Mamas and the Papas, "Carey" by Joni Mitchell, and "Deportee (Plane Wreck in Los Gatos)" by Woodie Guthrie.

The artist, who splits his time between a ranch near Lavina and a home in California, offers a strong Spanish guitar influence on many numbers, including the title cut, as well as "Mi Caballo Negro Poncho" and "Old California," which he co-wrote with Canadian folk artist Ian Tyson.

Other songs feature moving and memorable melodies as the artist sings about a dead quarter horse in a haunting ballad named "Patrick," and the wisdom of his elders in "Old Man."

Praise for Beck's work comes from his friend Ramblin' Jack Elliott, who says his guitar strings "obey the slightest finger-touch commands like a fine Reining Horse ... In today's dizzy world of Freeways and Expensive ways, here is a fellow who has found value in a heritage from the past that is fast disappearing."

For more information, visit www.mikebeck.com.

Online Resources

Audience Dialogue:
www.audiencedialogue.org/kya

Featured on the Audience Dialogue website, "KYA" stands for "Know Your Audience," a book manuscript by the site's founder Dennis List. Audience dialogue.org is oriented toward the broadcasting field, but includes discussion of all kinds of audiences – listeners, viewers, readers, visitors, subscribers, or users. "KYA" introduces the basics of audience research – what it is, why to do it, key questions, research methods and what to do with results.

Innonet:

www.innonet.org

Innonet's stated mission is providing "tools for the nonprofit community." Its "tools" include information about strategic planning, program evaluation, and strategic communications. The writing is well-suited to the Web: pragmatic, brisk and to the point.

CD profiles were compiled by Bob Phillips, Brenda Steiner and Kristi Niemeyer, *Lively Times*.

About Music



Mary Logan Hastings and Jan Halmes: *Masterpieces in Miniature: Songs of Alexander Zemlinsky*

Missoula pianist Jan Halmes and frequent Montana performer and soprano Mary Logan Hastings have collaborated on a new CD showcasing the works of an obscure but acclaimed German composer, Alexander Zemlinsky.

Masterpieces in Miniature features 26 short works by Zemlinsky, a Jewish-German composer who lived from 1871-1942, and whose works were proscribed by the Nazis and thus kept hidden from the world for many years.

The composer's haunting and concisely crafted songs are masterfully brought to light with Halmes's technically accomplished and evocative piano work and the soaring soprano of Hastings. The pair met at The University of Montana some 25 years ago. "We've been a team ever since, even though there have been many miles between us at times," Halmes says.

Halmes teaches piano in Missoula where she often accompanies other musical soloists in performances. Hastings, who currently teaches voice at Indiana University of Pennsylvania, has performed with opera companies around the world.

Halmes describes Zemlinsky, who writes in the style of German Romantic poets, as "a relatively unknown composer ... just being rediscovered," whose works feature "truly great composing in its beauty and depth."

"Zemlinsky is really great art," says Halmes. "It's very rare to find a treasure trove of pieces that we don't already know."

The album, which was recorded in 1999 at St. Luke's Catholic Church in McLean, VA, is available at Rockin' Rudy's, Budget Tapes and Records and The Laughing Boy in Missoula.



Zoé Wood: *Zoé's Garden*

After performing professionally for some 12 years, both solo and with a variety of bands, Butte native and Missoula resident Zoé Wood has released her first CD, a swinging collection of original tunes called *Zoé's Garden*.

With strong guitar work and accomplished singing, Wood displays the talents that have previously gained her so many fans with such

bands as Dublin Gulch, the Sonic Rangers and the Hot Tamales. She is backed by longtime friends and musical associates Dave Ricci on upright bass, Fred Jenkins on percussion and Ellie Nuno on fiddle. Rich Mattoon also contributed to the composition of various guitar lines.

The result is an album that deserves recognition far beyond the borders of Wood's native Montana. The music moves – rhythmically, melodically and lyrically – and reflects the artist's diverse tastes. Her musical heroes include Billie Holiday, Bob Wills and the Texas Playboys, 1970s fingerstyle folk artists like Gordon Lightfoot and old-time bluesmen such as Mississippi John Hurt, Robert Johnson and T-Bone Walker.

She remains open to new styles, including chord melody and swing jazz, which she is picking up currently from Missoula jazz guitarist Raleigh McNeil.

When she isn't performing, Wood works at a Missoula music store, Access Music, and teaches guitar. She particularly likes teaching children and women. When growing up in Butte, she found virtually no female musicians, and she values the empowering aspects of using her favorite instrument to help women, or anyone, "find a voice." She also believes that the earlier the musical training begins, the better the end result will be.

For further details on *Zoé's Garden*, visit www.Zoewood.com.



Jon Redlin: *Shadow on My Soul*

Time magazine's horrifying photo of a vulture perched next to a tiny, dying Sudanese girl compelled Sidney musician Jon Redlin to create a CD about the man behind the camera, South African photojournalist Kevin Carter – who received the Pulitzer Prize for the image.

The resulting album, *Shadow on My Soul*, provides a moving tribute in music and narration to the dangerous work of Carter, an ardent foe of apartheid who ultimately committed suicide in the mid-1990s.

The ambitious 72-minute work features 30 tracks, alternating between brief narrative segues, original ballads and rock songs about Carter and his three fellow photojournalists – who called themselves the "Bang Bang Club." The album features Redlin on bass guitar, keyboards and percussion, and co-producer Tom Pavlek on guitar, plus a host of other musicians and voices.

Redlin ultimately aims to turn the project into a stage production. Those who participated in the work were frequently overcome with "a lot of passion," he notes, and he believes the story is worth bringing to a larger audience.

Redlin shares credit for the project with Pavlek, whom he has known since they attended high school together in Sidney. "Tom and I formed a real creative partnership ... He was there every step of the way and he was just invaluable to me."

The album may be ordered online from www.cdbaby.com/jonredlin.



Greg Grant: *After the Crash*

Guitarist, songwriter and sax player Greg Grant of Fortune demonstrates conclusively that you don't need a big studio or a bunch of professional studio musicians to turn out some high-quality music on disc.

Grant's second CD, *After the Crash*, was recorded this past winter at his solar-powered studio constructed of straw bales located near Fortune. With the exception of some background vocals, the CD captures the sound and feel of Grant's live shows. By utilizing a looping device to repeat the guitar lines, Grant is able to embellish his live performances with soulful alto sax solos.

The feel of the music varies between folk rock and jazz, Flamenco and world music. Typically, it ranges from love songs ("In Love Again," "The Saddest Hardest Thing") to searches for truth and meaning in a confused world ("Angles," "Pure Moonlight").

Grant, a native of New York City, began playing saxophone at age nine. He studied classical and jazz at Oberlin Conservatory, and has since traveled in Europe, Central America, Canada and the United States, gleaned new inspiration and influences en route. A self-described "sonic adventurer," Grant showcases his wide ranging interests on his new CD.

For further information on the album, visit www.alteredstaterrecords.com.



Loopian Zu: *Valley of the Brains*

Zu let the Loops out? Billings psychedelic trip-out band Loopian Zu have released their debut CD, *Valley of the Brains*, an instrumental collection (the first five tracks anyway) of 70s-ish classic progressive rock.

The ZuLoops, known for their live extended jams, took some of their best jams and worked them into shorter numbers, as in the relatively brief eight minute "Aquawalk," reminiscent of Hawkwind, King Crimson and early Pink Floyd.

Recorded at Toilet Tunes Studio in Billings, the band members all played in separate rooms with cables running everywhere. This way they were able to perform live, without bleeding into each other's microphones. The result is the studio's best mix yet.

For details, visit www.loopianzu.com.

– Scott Prinzing

Solstice is National Music Day

Musicians and music lovers across America are planning celebrations to be held on America's inaugural National Music Day, June 21.

An open-air New York Pops concert at historic Battery Park, a gospel showcase in Florida, jazz concerts in Montana and South Carolina, and an Idaho fiddling contest are among the variety of events commemorating all types of music to be held in all 50 states.

Every musical event planned for the day will be posted on the website, www.nationalmusicday.org, to help people across the country find musical celebrations.

Sponsored by the National Music Day Foundation of Aspen, CO, the day coincides with similar festivities held in more than 100 countries around the globe celebrating music of all kinds on the longest day of the year.

Everyone is urged to take part in National Music Day by organizing or attending musical events. Information on participating and on registering events can be obtained from the foundation, 970-920-2101 or on the website, www.nationalmusicday.org.





Fellowship Spotlight

The Montana Arts Council awarded eight Individual Artists Fellowships in June 2001. *State of the Arts* concludes its profiles of these artists with visual artists Kimberly Navratil-Pope and Tom Foolery.

Kimberly Navratil-Pope – Visual Arts

In another time – almost another life – Kimberly Navratil-Pope sold bead jewelry to tourists on a beach in Greece and shipped her work to galleries in the States.

Her husband's family was perplexed by their wayward daughter-in-law. They had a business too – a restaurant – which they managed to run without electricity or running water or heat. But the young woman selling beads on the beach, "they were very embarrassed by that."

"Greece was really wonderful," adds Navratil-Pope, who lived there for a decade. "But when it was time to go, it was time to go."

She and her young daughter, Alexandra, returned to Montana in 1993. "I made the mistake of thinking I was going back to someplace familiar," she recalls. "It was a harder change for me than going to a foreign country. It was a bigger cultural shock."

She enrolled her daughter in the same school she had attended as a child in Bozeman, and enrolled herself in the art program at Montana State University, where she studied metalsmithing. She earned her bachelor's degree in 1998 and met her second husband, ceramics professor Rick Pope, in the process. "He started showing me my own state," she says. "He reacquainted me with Montana."

In a way, Navratil-Pope is surprised by her avocation. "It's like no other facet in my life," she says. "I'm not fastidious or tidy in any other way." Yet, she can sit for hours, hunched over a single, diminutive piece of



View of hanging wall sculpture, sterling, packaging and turquoise.

silverwork. "It's very rewarding to see 20-30 joints in one tiny piece," she says. "It's a real challenge to keep them intact."

But Navratil-Pope seems to thrive on challenges, transforming her studio into her private classroom. "When you work in the studio, there's no one to tell you what to do," she says. "I realized I was sticking to what I knew. So I started giving myself assignments."

For example, she made a conscious shift from centering a piece around a stone, to "having my pieces revolve around metal. That's hard to do when you open a drawer

and see piles of glittering gems and fossils."

She also began to take successful designs, and slice them in half. "Suddenly new designs came from that. I lost the original, but I could start fresh."

When she embarks on a new piece, whether it's jewelry or a small sculpture, "It's very clear in my mind what it will look like, but that's never the outcome." She builds intricate paper models to work out the details of size and scale, before pulling out the real ingredients – gold and silver, precious gems, stones and fossils.

She adds more common elements to the mix: packaging materials like foil and labels, which are layered and collaged in frames; or organic material – a leaf, the skeleton of a cactus imprinted on the surface of sterling. "If you treat them like they are important, they

become important," she says.

Navratil-Pope also imbues her work with a sense of movement, using hinges, doors and levers to create hidden chambers, to convey a sense of mystery and surprise. In her artist statement, she describes her work as "a personal talisman to create an 'eye' in the tempest of our lives ... a concealed cornucopia of tools which the wearer can utilize to create their own realm."

Most recently, her work was displayed in a group show at Highlight Bronze in Gallatin Gateway and a miniature show and the annual auction at the Yellowstone Art Museum in Billings. One of her pieces took third place in last summer's Sweet Pea Juried Exhibition in Bozeman and second place in a juried exhibition curated by the Custer County Art Center in Miles City. One of her works was also featured in the April issue of *Lapidary Journal*; another resides in the collection of the Smithsonian National Gallery.

Navratil-Pope is especially pleased with the Arts Council Fellowship. On a practical level, it helped her acquire a rolling mill, which enables her to press silver and gold into fine sheets, then texture, pierce and shape the metal.

Personally and professionally, "I just stand a little taller," she says. "I'm really proud of this award. It's made me step up to the bat, and know this is a long-term thing. I've got to keep going after it."

She's already traveled a long way from the beach in Greece. Metalsmithing "is me," she says. "It's real immediate and intense.

There's lots of detail, lots of movement, lots of texture packed into a two-by-two space."

"In our culture, bigger has always been better," she adds. But with this jeweler's creations "you might have to get close. You might have to pay attention."

Check out
MAC's
Featured
Fellowship
Artists:

Doug
Hawes-
Davis
(through
May)
Kimberly
Navratil-
Pope
(through
June)
On the
website:
www.art.state.mt.us

Tom Foolery – Fine Arts

Explore Tom Foolery's miniature environments, and you're apt to discover exactly what the artist's name implies: visual tricks, art-making mischief.

Peer into theater lights and see "See 'em Russell (1947 A.D.)" and the Sacred Cow Gallery. "That's right folks," he says. "Right here under the Big Sky, tiny little satires."

Foolery initially studied painting at Oregon State and the University of Washington. In 1975, inspired by sculptor Joseph Cornell, Foolery began creating increasingly complex assemblages. The first took shape on the dashboard of his Rambler; the next appeared in the box of a Brownie camera.

A friend who owned a lighting business in Hollywood launched his enthusiasm for theater spotlights. Each light fixture offers a different-sized interior stage. The viewer peers into the lens at a lit scenario, replete with little buildings, trucks, inch-high people and artwork.

His work began to poke fun at the art world – a realm Foolery understood from two perspectives, that of an artist and that of an art mover. For 14 years, he owned an art installation business in San Francisco, transporting artwork throughout the Bay Area for galleries and corporate clients.

With titles like "Art Manglers" and "Pass the Manet-O-Days," his work reflected both occupations. The Foolery Fine Art Truck delivered paintings to and from artists' studios, galleries, factories and pleasure

palaces, reflecting his somewhat jaded view of the art business. "I began to satirize the art world I was servicing as a way of exorcising that experience," he says.

The intricacy and sardonic wit of these pieces brought the artist both acclaim and notoriety. His impressive exhibition resumé includes group shows at the Whitney Museum in New York City, the California Crafts Museum and the Palo Alto Cultural Center and solo shows at the Fresno Art Museum, the San Jose Institute of Contemporary Art, Cal-Poly State University and the San Francisco International Airport.

Suddenly, in 1994, the resumé ends with a show at the Holter Museum in Helena – his last exhibit before plunging into a new pursuit.

The decision to build a house and studio 18 miles north of Dillon in the foothills of the Ruby Mountains was "like falling off the cliff," he says. "In 1993, I just chucked everything and walked away from my business, my contacts."

"I underestimated what I was shedding," he says now. "I didn't anticipate that I would be without a studio for eight years."

In part, Foolery was returning to familiar ground. From 1955-1960, the artist had lived in Livingston where his father taught school. As an adult, he returned regularly to hike and camp.

"I decided to sacrifice more restaurants per capita and more culture than I could deal with" for an address on Ravin' Raven Road and a view that encompasses seven mountain ranges. "I've gotten so addicted to the peace and quiet that I



"Art Manglers," mixed media

don't like being interrupted by bread, milk or mail."

He's spent the past eight years designing and building a solar-powered house and studio. "I did it because I was interested in it and because I believed in the ecological aspect," he says of the decision to live "off the grid." "It turned out to be plainly and simply prudent."

Continued on next page

FOLKLIFE APPRENTICESHIP

Mexican Dance: Gregory Contreraz/Los Guadalupanos

by Alexandra Swaney
Director of Folklife

It's time again to celebrate a favorite Mexican and Mexican American holiday, Cinco de Mayo (literally, "Fifth of May"). On this day in 1862, the Mexican army under General Zaragoza and Colonel Porfirio Diaz defeated a large invading French army at the Battle of Puebla.

Five months earlier, Napoleon III had sent these troops to the New World supposedly to collect taxes owed France. He also sent along the Hapsburg royalty Maximilian and his bride Carlotta to rule a new Mexican empire for France.

Defeating the well-equipped French troops with fewer soldiers and cruder arms, the defenders secured the country for the Mexican people as well as cutting off the arms the French were sending to the American Confederacy.

In Billings this holiday usually brings an appearance by Los Gaudalupanos, a dance group formed by Greg Contreraz and his family. They perform traditional Mexican folk dances, as well as make the regalia and costumes that go with each dance.

Greg Contreraz was the recipient of a Folk and Traditional Arts Apprenticeship Award from the Montana Arts Council for his work in preserving and celebrating his family's cultural and artistic heritage.

"Throughout these 23 years our major goal has been to keep the Mexican culture alive."

-Contreraz family flyer

It is a beautiful summer afternoon in the park in Billings. The weather is perfect and families sit or stroll together enjoying the sights, sounds and pleasures of the city's annual fiesta.

Follow the sparkling notes of trumpet and resonant guitar melodies, and you will find a group of young dancers whirling, stomping and swaying to traditional tunes. These are "Los Guadalupanos," the young men and women of the Contreraz family.

They take their name from the Billings southside neighborhood near Our Lady of Guadalupe Catholic Church – "the heart of our



Los Guadalupanos share Mexican dances at the Festival of Cultures in Billings.

(Photos by Alexandra Swaney)

family," says dance master Greg Contreraz. These dancers bring to colorful life the traditions of their families and ancestral Mexican homeland.

Music and dance have always been a big part of this family's life. Twenty-three years ago, Ines and Ruth Contreraz decided to do something to preserve these cultural traditions. Since family ties are an essential part of these traditions, the sisters enlisted members of the family for their dance group.

At 31, Ines's son Gregory Contreraz now falls into the category of a young master artist who has been performing for almost 25 years. Greg is a first-generation Montanan,



and a second-generation Mexican American. He and his wife share a home with their growing family of youngsters on a tree-lined street in east Billings, not far from his parents, brothers and sisters.

Brother Bill Contreraz is a fine guitar player, and his wife Peggy is a consummate singer of *corridos*, Mexican songs and ballads that tell a story.

Greg and his sister Angelica are the premier dancers of the group. Together they form a nucleus that cultivates, encourages and organizes the younger family

members they teach.

"Our group has been a family affair, and one member even started at the age of three," says Greg. "As of now the youngest member of our group is 11 years old. We are currently in the process of teaching a new group of family members who are seven and eight years old."

Costumes and props are as vital to the integrity of the dances as learning the intricate sequences of movements. The young women wear white cotton peasant-style blouses and full, three-tiered skirts in bright solid colors. The young men's black trousers contrast with the bright sashes that encircle their waists and coordinate with the young women's skirts.

Props and elements of the costumes often signify or name movements found in a particular dance. Sombreros become centerpiece for the Mexican Hat Dance. *La Botella* (The Bottle) is a dance that children do in Mexico where the goal is to dance around the bottles without knocking them over. *Las Chiapanecas*, originating in the Chiapas region of Mexico, incorporates colorful fans into the dance movements. In *Los Machetes* two young men do mock battle with hefty, flat broadswords.

The parents of the group also participate. Mothers and older girls of the dance group make all the costumes.

Angelica elegantly summed up her desire to participate in the apprenticeship this way: "I want to continue our Mexican dancing culture of which I am so proud to be a member, and to start the second generation of dancers so that I can be sure that our culture does not come to an end."

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American Craft Council goes online

The American Craft Council, an organization devoted to educating the public on the value of craft, has a website that provides information for both the general public and the craft world in text and images. Visitors to the site, www.craftcouncil.org, will find information on the organization's key programs, *American Craft* magazine, a comprehensive library on 20th-century American craft, and a full schedule of juried retail and wholesale markets.

In addition, the site offers a discussion about the nature and definition of craft, photos, links to other pertinent sites and a diversity of other resources still under development. For further details, visit the site or call 212-274-0630.

Tom Foolery (from previous page)

A year ago, Foolery resumed his art making. Now, instead of the glitzy art world of New York and San Francisco, he's turned his trickster sensibility toward Montana and its fascination with Western art.

He tells the story of a cowboy at the ranch next door who stopped by while Foolery was building an entry gate to his place. "He said, 'Tom, I didn't know you were an artist. Do you do cowboys or critters?'"

Actually, both show up in Foolery's recent work. Instead of cityscapes, the storefronts and brick facades of small Western towns provide the backdrops to his vignettes. Brothels and saloons line the streets, and the tiny galleries are full of "cowboys and critters."

It's not just Western-art mania that fuels

Foolery's current body of work. "So many Montanans cling to the past and fear the future," he says. "Changes, in a positive sense, are so slow here."

Regardless of where he lives, however, the artist says he's bound to find something to say about it. In part, it's the artist's role "to observe and comment." Besides, "it's not a perfect world – that's why I make fun of it."

So the jokes are on us, but we can't help looking anyway – peering in at the stages where little people are going about their funny business. The pieces "are overwhelmed with detail," says Foolery. "I think I can get a world into a grain of sand."

Foolery is wrapping up the current series of work and plans to build his next dioramas in

vending machines. Not only do they offer a larger working space, but cigarette, candy and pop machines "are more generic to everyone's experience than movie lights," says the artist.

Now, he's reluctantly embarking on a quest for galleries. Living in the Bay Area for 17 years, Foolery had begun to amass the connections with galleries, museums and collectors that build an art career. "All those things suddenly evaporated when I moved here."

"The fellowship was a huge boost to my confidence," he adds. "After eight years, I was just getting started again. I needed some encouragement – reassurance that my folly was OK."



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MAC's Artist Registry is online

Now you can turn to the internet to learn about Montana artists available for residencies.

To access the Artist Registry go to the Arts in Education section of the Montana Arts Council website (www.art.state.mt.us). Just click on the Schools button, then choose Arts in Education Artists Registry, and scroll to the bottom of the screen to search. You can look for painters, dancers, musicians, calligraphers, sculptors, storytellers and more. You can also search for artists who work well with particular age groups, at-risk youth or special needs populations.

Each artist's page includes contact information and references. Also on the page is a brief description of the artist's work, fee information and sample workshop plans. Teacher training, follow-up ideas and experience with special populations are included. Work samples from visual artists are also available.

To receive an application or to learn more about Artists in Schools and Communities, call the Arts in Education Hotline, 800-282-3092.

Arts in Education

The Science of the Arts

When education resources ebb, the arts are the first things to be cut from the curriculum. But research suggests that the benefits of the arts are priceless.

By Eric Jensen

Many reasons have been given over the years to support the arts, including that they are our cultural heritage and that they are socially inclusive. But are there any brain-based studies to support arts education? Yes. You can build a compelling biological case for the value of arts, but scientific research is only one of the many reasons to support the arts as an integral part of education.

Arts at a Disadvantage

Most of what the brain learns – such as fine and gross motor coordination, emotional intelligence, complex knowledge, stress mediation, and relationship skills – requires maturation and refinement. If schools value a narrow range of specific test scores – and if those tests measure only math, problem-solving, and verbal skills – arts are at a clear disadvantage. And if we only value immediate results, arts are at a disadvantage.

Because the value of arts is both generally distributed across the range of human performance and because they are time-consuming, they are effective, not efficient. Students of the arts develop neural systems that often take months and years to fine tune, and the benefits students experience range from enhancement in fine motor skills to better emotional regulation, so there is a lack of immediate and obvious causal effects.

This inefficiency is often considered sinful in a climate that treats student test scores as products and looks for cost-cutting measures at every corner. In such a climate, the arts come up short because they are nonspecific and long-term.

Important, But Not Measured

Champions of Change: The Impact of the Arts on Learning (Fiske, 1999) highlights some of the nonacademic benefits of the arts that carefully controlled studies demonstrate:

- The arts reach students not ordinarily reached, with methods not normally used, which keeps tardy, truancy, and dropout rates down.
- Students connect to one another better and experience greater camaraderie, fewer fights, and less racism and sarcasm.
- Arts education requires an environment of discovery that can rekindle the love of learning in students who are tired of being filled up with facts.
- The arts provide challenges for students at all levels, from delayed to gifted. Everyone can find their own level of performance.
- The arts connect learners to the world of real work in which theater, music, and products appeal to a growing consumer public.



Students drum and sing during the 2001 American Indian Math and Science Camp, held each summer on the Flathead Indian Reservation in western Montana.

The Visual Brain

All areas of the brain are involved in cognition: frontal lobes for processing, occipital lobes for visual input and visualizing, parietal lobes for sensory sorting, the cerebellum for movement, and the midbrain area for emotional response. The visual system engages more of our brains than any other of our five senses. It is a good starting place to link learning to the arts.

The visual arts include print, film, video, editing, computer-based graphics design, art multimedia, website development, and communication and marketing materials. They also include design, art production, paper and canvas work, photography, drawing, illustration, and painting.

The visual arts are demonstrated by technical theater work that includes costume design, makeup, lighting, and scenery. Many students use technology as a visual medium. Other ways to use the visual arts include architecture, graphic organizers, mind maps, exploratoriums, and galleries.

Studies support the use of visual arts in schools. In one example, students who were labeled as disadvantaged became part of a cross-cultural study of preschoolers. A total of 215 pre-kindergartners and 228 kindergartners from schools in Tel Aviv, Israel, and Columbus, OH, participated in a project to discover the value of visual arts instruction. Some students were merely given art tools with no instruction. The others received four-part instruction using discussion, observation, touch, and technical training. The researchers used specialized instruments to assess both artistic development and cognitive changes.

The results were significant, with the experimental groups producing large gains in both countries. The authors concluded that drawing is an effective tool for improving cognition (Mooney & Smilansky, 1973).

Studies also report strong links between visual learning and improvement in reading and creativity (Eisner, 1998). While learning to critique art, students increase their vocabulary and language skills. Drawing forces students to visualize and plan. Drawing figures helped improve thinking skills and verbal skills in learning disabled children (Jing, Yuan, & Liu, 1999). As one student put it, "When we do art, we represent what we want to see. When we do science, we only get what someone else wants us to see."

Visual arts allow students to express pent-up feelings and validate them in the material world.

Art lets students give their feelings a form that they can control and shape. Encouraging art encourages students' self-expression.

Music and the Growing Brain

How does music enhance cognition? Physicist Gordon Shaw, at the University of California-Irvine, hypothesizes that the activation between family groups of cortical neurons assists the cortex in pattern recognition. This multiple-site, crossactivation may be necessary for higher brain functions, including musical arts, cognition, and memory.

Musical arts means much more

than playing or listening to music. Singing, including rapping and musical theater, is also part of the musical arts, as are reading music, composing, analyzing, arranging, notating, and playing instruments.

We've all heard of the so-called Mozart effect, but what of all the other effects of music? An interesting study (Malyarenko, et al., 1996) suggests that listening to music for just an hour a day changes brain organization. In the experiment, a group of four-year-olds listened to classical music for one hour a day. When later measured, their EEG results showed greater brain coherence and more time spent in the alpha state.

Another study suggests that playing piano strengthens spatial awareness and the ability to think ahead – both important math skills. Students in a group that played a math video game increased their spatial-proportional skills and boosted math scores by 36% over the control group. But the group that also took piano lessons scored an additional 15% higher than the first experimental group, which received no music instruction (Graziano, Peterson, & Shaw, 1999).

Making music may also improve listening and memory skills. In a college study, 60 students were tested for verbal memory. The ones who had music training before age 12 recalled much more than those who did not (Chan, Ho, & Cheung, 1998).

In one study, researchers from North Texas University reviewed 25 vocabulary words with two groups of college students. Members of the control group heard no music during their review, but members of the experimental group heard Handel's *Water Music*. The experimental group had significantly higher scores than the control group (Stein, Hardy & Totten, 1984). Both of these studies offer supportive evidence that using music can influence memory, a key to success in school.

An ethnically diverse group of 78 preschool children (42 boys and 36 girls) in Southern California was in the normal range of intelligence and had no prior musical background. During a two-year period, the children took one or two one-hour piano keyboard lessons, computer training, or singing lessons per week.

In the area of spatial-temporal reasoning (object assembly), the results were dramatic. The keyboarding group scored 30% higher than the control group (children who received no lessons) and well outpaced the computer and singing groups (Rauscher, et al., 1997).

Arts in Education

The Science of the Arts (continued)

This suggests that long-term music instrument instruction can contribute to academic success.

In another study, an experimental group who heard fast music experienced increased levels of stress hormones (Brownley, McMurray, & Hackney, 1995). Evidence suggests there may be a universal response to many beats per minute of music: a rise in stress levels.

Fortunately, other studies support the hypothesis that music can enhance the immune system responses through lowered heart rate, as well as increase parasympathetic activity. Music can allow students to reduce anxiety and school stress levels (McCraty, Atkinson, Rein, & Watkins, 1996).

UCLA Professor of Education James Catterall studied the relationship between music and overall academic achievement. In particular, he was interested in comparing test scores from students from lower socio-economic status who took music lessons in grades 8-12, to scores from other students from similar backgrounds who didn't take music lessons.

First, the students who took music lessons increased their math scores significantly as compared with the non-music control group. But as important, the reading, history, geography, and social skills of the experimental group soared by 40%. Music supports the development not only of math skills but also all skills, for all kinds of students (Catterall, Chapleau, & Iwanaga, 1999). Taken as a whole, the studies suggest that integrating music into the curriculum can contribute to better academic scores and enhanced neuro-biological development.

Kinesthetics and the Learning Brain

The brain is a system of systems, and there is no allowing for a kinesthetic brain without considering the brain as a whole. Mark Hallet, chief neurologist of the human motor-control section of the National Institute of Neurological Disorders and Stroke, says athletes use most of their brains, not just the cerebellums.

A strong kinetic arts program will activate multiple systems in students' brains. The kinesthetic arts can be dramatic (e.g., dance, drama, mime, theater, and musicals); industrial (e.g., sculpting, auto repair, design, electronics, building, and metal and wood working); or recreational (e.g., recess, classroom games, physical education, sports, and active health programs).

School is far too sedentary. We offer students too much content per hour, especially when cramming for tests. Cranz (1998) points out that sitting for more than 10 minutes at a time reduces students' awareness of physical and emotional sensations. Chairs with rolled front edges and footrests will help students' circulation, and slanted tabletops will increase eye comfort.

Bjorklund and Brown (1998) recommend that young students in particular be given breaks from seatwork and frequent changes in activities. But can physical movement actually, benefit student learning?

In one study in Seattle, WA, students in grade three studied language-arts concepts through dance activities. Although the districtwide reading scores decreased 2%, the

students involved in the dance activities boosted their MAT reading scores by 13% in six months (Gilbert, 1977).

Playtime and dance often include spinning, leaping, crawling, rolling, rocking, pointing, and marching. Lyelle Palmer of Winona State University documented significant gains in attention and reading from those stimulating activities (Palmer, 1980).

Kinesthetics can help creativity, too. After 20 days of instruction, students took the Torrence Test of Creative Thinking. The group that received the highest scores was the music and dance group (Mohanty & Hejmadi, 1992).

Despite this research, recreational play for all ages is going out of style. It seems that we are forgetting how play can influence our lives for

created thorough arts rubrics. But there is a middle ground between matching the assessment methods of the other major disciplines and no accountability. Making arts courses pass-fail allows educators to emphasize feedback, rather than grades.

Our art-related biological systems are discrete and implicit processes with minimal short-term gain. Those systems cannot be measured with today's technology. Efforts to measure the results of those systems miss the point: the results are too time- and context-dependent to measure. In six months, keyboard instruction may provide better spatial skills; after five years, you may get a better listener with stronger math skills, more confidence, and greater self-discipline. What kind of test measures the latter benefits – the real benefits of music instruction?

The dilemma facing educators today is simple: Is our social, moral, and ethical mandate to maximize test scores or to prepare the citizens of tomorrow? Let's pass on the narcotic of short-term test score fixes and go for the long-term benefits of the arts.

The Arts At Risk

If you focused heavily on the arts could the other disciplines suffer? The evidence suggests no. One model that has been running for more than 50 years is the Waldorf schools. These independent, arts-centered learning institutions are among the fastest-growing schools in the world: 130 in America and 700 worldwide.

Teachers in Waldorf schools focus on the arts and avoid textbooks. Students give oral presentations nearly every day. Schools offer jazz, choir, orchestra, and more.

Something must be working. On SATs, Waldorf students outperform national averages. In fact, they often pass achievement tests at double or triple the rate for public school students (Oppenheimer, 1999). College professors remark on the humility, sense of wonder, concentration, and intellectual resourcefulness of Waldorf graduates. The Waldorf model suggests that a strong arts curriculum will not cause standardized test scores to plummet as some fear but may, in fact, increase test scores.

The arts should be supported not only because research supports their value but also because they are as dynamic and broad-based as more widely accepted disciplines. They contribute to the development and enhancement of multiple neuro-biological systems, including the cognition, emotional, immune, circulatory, and perceptual-motor systems. Ultimately, the arts can help make us better people.

Eric Jensen (diane@jlcbrain.com) has taught in elementary, middle level, and high schools, as well as at three California universities. He cofounded SuperCamp, a brain-compatible learning program for students, in 1982. He is a staff developer and member of the Society for Neuroscience.

This article was reprinted with permission from *Principal Leadership*, High School Edition, November 2001. For more information concerning the National Association of Secondary School Principals (NASSP), call 703-860-0200 or visit www.principals.org.

For complete references, contact Beck McLaughlin at MAC at 800-282-3092.



Under the guidance of artist-in-residence Grayce Holtzheimer, Choteau students make posters for an upcoming Performing Arts League concert.

the better. Beyers (1998) notes that animals repeat new skills during play, which strengthens the neurological structures that support the skills and creates opportunities for additional learning.

Eliminating physical education and recess may be a poor decision for another reason. The exciting new discoveries in neurogenesis tell us that humans can and do grow new brain cells daily.

Using rats in different experimental conditions, Salk Institute of Neuroscience researchers discovered that running is a strong new brain-cell producer (van Praag, Kempermann, & Gage, 1999). Many of those new cells also became fully functional. In fact, animal studies suggest that neurogenesis may be correlated with reducing depression (Jacobs, van Praag, & Gage, 2000) and improving memory.

At one Chicago elementary school, 84% of the students come from families below the poverty line and 30% do not speak English. Before arts were introduced, a measly 38% were reading at grade level and 49% were doing math at grade level. Instead of spending more time on drills in reading and math, administrators and teachers added the arts. With a strong arts program, things have changed. Sixty percent now read at grade level and 68% do math at or above grade level. Reading rates have nearly doubled (Leroux & Grossman, 1999).

Research, theory, and classroom efforts support sustaining or increasing the role of movement in learning. Movement has strong positive cognitive, emotional, social, collaborative, and neurological effects. It makes sense that a variety of movement activities should support and sustain every child's education. It is imperative that all children be taught the movement arts.

Arts and the Assessment Issue

Plenty of insightful, well-disciplined academics and other assessment consultants have

Website helps artists with school shows

The website, www.schoolgigs.com, helps artists interested in learning more about arts-in-education performances.

Pages within the site offer information on developing programs for schools, preparing promotional materials, understanding presentation techniques and working with commissions and private presenting organizations such as Young Audiences. Other pages offer ideas for program themes and descriptions of existing programs for each of the major disciplines.

Visitors may also order the publication, *How to Make Money Performing in Schools*, a comprehensive manual on program development, marketing and presentation.

For more information, call 888-417-2001.



Arts in Education

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Arts in Education Hotline

The Montana Arts Council has a toll-free hotline for Arts in Education. Sponsors wishing to apply for grant support for the Artists in Schools and Communities program can call 800-282-3092 for answers to their questions.

The Montana Arts Council will assist callers with project design and application procedures. It can also offer advice on other matters in the area of arts and education and community residencies.

Artists who would like to be included in the Artist Registry may also call for applications.

EDUCATIONAL ACCOLADES

Boyer Best Practices Award goes to Hawthorne Elementary School

Hawthorne Elementary School in Bozeman has been selected as a Boyer Best Practices School for 2002. Hawthorne principal Marilyn Delger was recently notified of this prestigious national award which will be presented at the National Association of Elementary School Principals national convention in San Antonio, TX, in April.

The "Integrating Arts into the Curriculum" project seeks to recognize exemplary practices that reflect Ernest Boyer's vision for excellence in education. Now in its third year, the project seeks to encourage outstanding programs in schools across the country that have a record of success and that advance excellence in education in and through the arts.

More than 100 elementary schools submitted applications. Site visitations were conducted by a national advisory committee, and three winners and two honorable mentions were awarded.

Winners were selected based on the criteria of being able to demonstrate arts programs that are integrated throughout their curriculum, in partnership with arts organizations and institutions.

The Boyer Best Practices program is sponsored by the Boyer Center in collaboration with the Association for Supervision and Curriculum Development, the Basic School Network, the National Association of Elementary School Principals and the magazine *Teaching K-8*. For more information, contact Marilyn Delger (mdelger@bozeman.k12.mt.us).

BHS Music Department selected as Grammy Signature Program

The Grammy Foundation recently named Bozeman High School Music/Arts Department has a Grammy Signature Program.

BHS is one of 100 schools from across the country to receive a certificate of recognition based on its high level of commitment to arts education. Programs were selected with a scoring system applied by a panel of top music educators and professionals.

"We are proud to be recognized for our program which uses the arts for their rich potential to captivate and engage students in the process of learning," said Barb Good, the school's music supervisor. "The arts help children to be problem solvers, creative thinkers and mentally disciplined individuals, which are invaluable skills for future endeavors."

"This recognition would not be possible without the contributions of all of our students, staff, administration and community," she added.

The Grammy Foundation selected Bozeman out of 18,000 schools nationwide. The school submitted an application, concert tapes, program descriptions, curriculum and budget information.

As a non-profit arm of the Recording Academy, the Grammy Foundation is dedicated to advancing music and arts-based education across the country. The Bozeman program should be commended for exemplifying this same dedication to excellence in arts education.

For more information contact Barb Good (bgood@bozeman.k12.mt.us).



Students at Bynum school learn to play the didgeridoo with Michael Marsolek of Satsang Music. Studies suggest that making music may improve listening and memory skills. In a college study, 60 students were tested for verbal memory. The ones who had music training before age 12 recalled much more than those who did not. In another study, students who took music lessons in grades 8-12 increased their math scores significantly as compared with the non-music control group. But as important, the reading, history, geography, and social skills of the experimental group soared by 40 percent (see "The Science of the Arts" on previous two pages).

BRAIN TEASERS

All students are winners in High School Listening Contest

Do you consider yourself to be a scholarly music educator? If so, would you be able to answer these two questions?

1) Listen to this quintet excerpt and name the five characters singing – excerpt is from the opera *Nixon in China*: (answer: Chairman Mao, Wife of Mao Tse-tung, Pat Nixon, Richard Nixon and Premier Chou En-lai).

2) What was Kochel's contribution to music history? (answer: He prepared a thematic catalog of Mozart's works).

If you or your students had prepared for the second annual Montana High School Music Listening Contest held in Great Falls on Feb. 8, you would have known the answers to the above questions.

Last fall, 10 teams from Montana high schools registered for the contest and received study books and specially made CDs which they used to prepare for the contest. The contest was sponsored by Minnesota Public Radio and the Music Listening Contest Board.

On Feb. 8, the students worked in teams to identify composers and names of listening excerpts played for them, as well as to answer multiple-choice and short-answer questions. Three-to-five selections from each major historical era of the western classical music tradition were included, as well as music of Igor

Stravinsky, the featured composer.

The featured culture was "South of the Border" (music of Lecuona, Villa-Lobos, Chavez, Ginastera and Piazzolla). The highlight of the contest was the College Bowl Round in which the two highest scoring teams were equipped with buzzers and given 10 seconds to answer specially prepared questions.

The 10 high school teams participating this year were from Browning, Sunburst, Great Falls, Helena, and Geraldine. The coaches were Dennis Dell, Janet Heilig, Ruth Johnson, Beth Mazanec, Nancy Mertz, Dusty Molyneaux and Pete Shea.

The 2002 highest scoring team was coached by Dusty Molyneaux and included Brandon Ensley, Eric Faris and Karen Hancock of Great Falls High School. Dennis Granlie, music supervisor of Great Falls Public Schools, hosted the event. Dr. Mary Jane Belz, a music education specialist with The University of Montana Music Department, coordinated the activities.

This event is ideal for high schools of any size, as well as for home-schooled students. In this contest, all the students are winners!

For details on how to enter a team in the 2003 contest, contact Mary Jane Belz at belzmj@mso.umt.edu or 406-243-2865.

What was Kochel's contribution to music history?

(answer: He prepared a thematic catalog of Mozart's works)

MONTANA HERITAGE PROJECT

Teaching and a Sense of Place

By Michael Umphrey

"What is a 'Place'?" Is that strip of grass between the lanes on the interstate highway a place? Is an internet website a place? Is McDonalds a place?

What about the Little Big Horn Battlefield? Chief Charlo's grave? The camping spot on Lolo Creek that Lewis and Clark called Travelers' Rest? Your favorite summer swimming hole?

Some "places" are really no place. That is, we pass them without seeing them. When we are there they have no meaning for us. We don't remember them when we are gone.

But other places are part of the landscapes in our minds. When we think of important events, times full of life, we see in our minds the places where they occurred, which are inseparable from what happened. When we are homesick, we remember them.

Other places are storied with public events of national significance: Gettysburg, Wounded Knee, Pearl Harbor. Visitors flock to them every year, hungry for reality.

Teachers who draw on the power of place in our lives quite literally place the abstract and conceptual understandings of traditional curricula in local realities. Many researchers have shown that young people have little real understanding of the decontextualized information that flows over them in conventional teaching, and without such understanding they are often unable to transfer their learning to the world beyond the classroom window.

Besides, place-based teaching is more fun and more engaging for students as well as for teachers, parents, and other community members. I've followed students into the field to document the occupational culture of Montana ranching and logging families for community web sites.

I've gone with teams of students from a geography class to gather data from an abandoned cemetery they discovered in the woods, where the first fur trader in the area is buried with his Indian family, near a vanished fort.

I've accompanied a team of English students to Lewis and Clark campsites that they located after weeks of research, using journals and GIS software, so they could document the present, comparing the flora and fauna with the 1804 journals.

I've helped art students complete a community calendar featuring drawings inspired by research into local stories. I've attended plays put on by high school drama classes based on

oral histories collected from local elders.

I've camped with a class of history students at an abandoned gold mining town where they were completing a field archeology project so they could write the history of a place that had been all but forgotten.

When we talk about teaching and a sense of place, we are simply talking about the best teaching — teaching for deep understanding, teaching that transfers to new settings.

A simple hunger for reality motivates much current talk about a sense of place, a hunger for meanings that satisfy like the snap of an

when they re-enter the community, they cause something of a commotion. They wake people up. Both young and old have suffered from the loss of perspective that results when they are separated from each other.

Place-based teaching is not only the key to school reform but also to community revitalization. A person or a town whose music comes pre-recorded, whose textbooks are written by distant committees, whose food materializes through unknown processes, whose conversation is drowned out by broadcast chatter, whose politics consists of filling out multiple-choice forms, and whose education is planned by bickering factions is living in a fantasy if it imagines itself free.

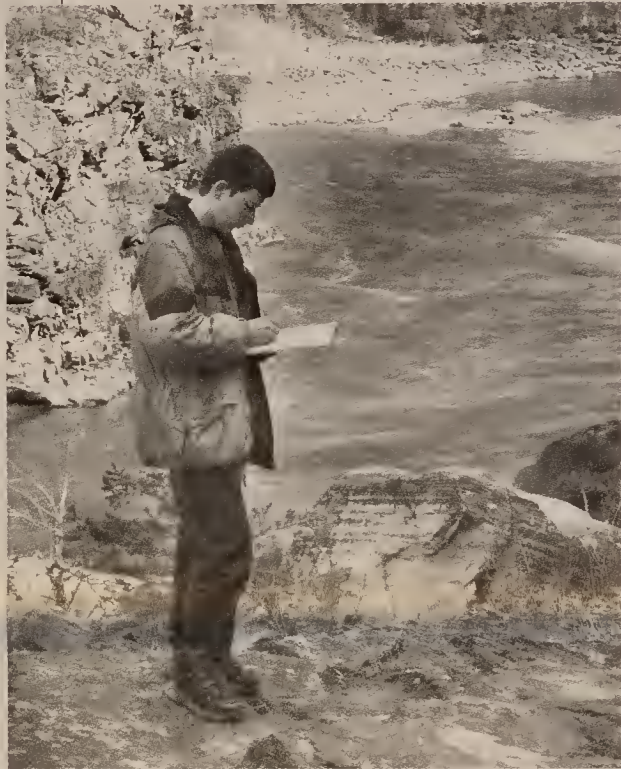
It would be good if every student could have at least one class each term that dealt directly and intensively with local knowledge or local issues. And if every class could include at least one unit that focused on the places students know and care about, helping them make personal connections to stories larger than themselves, seeing the ways individuals are intertwined with communities and communities with states and with nations, all sorts of problems we now face would begin to dissolve.

We would sense hopeful answers to many pressing questions: How can we involve our youth in serving others? How can we smooth the transition from school to work by providing experiences in out-of-classroom settings? How can we give young people a sense of belonging? How can we make the curriculum relevant to contemporary concerns? How can we encourage greater parent and community involvement in the schools?

Educators who approach the curriculum through the lens of particular localities quite literally "place" information in contexts that help young people convert the curriculum from mere information into genuine knowledge.

A sense of place, after all, is a sense of orientation. It is both the beginning and the end of knowing.

Michael Umphrey, a poet and former principal, directs the Montana Heritage Project, www.edheritage.org, and frequently writes and lectures about community-centered teaching.



A student in Rose Goyen's English class in Libby works on an essay about Kootenai Falls. These essays involve young researchers in finding out about the history, natural history and folklife of a place that's important to them.

apple bitten into on a cool October morning, the juice wet and cold and sweet. Real sky. Real stars. Real history. Real stories. Real friendships.

More and more teachers now accompany students to neighborhoods, streams and rivers, forests, community meetings or markets, local celebrations, and historic sites to study, document, and understand the world. They enter the community as hunters and gatherers, ethnographers, scientists, historians, problem-solvers, artists and, most important of all, as fellow community members.

Our youth have been gone so long, off in those huge schools on the edge of town, that



The effort to restore Montana's first dude ranch, the OTO, will get a boost from a fundraising art project by artists Karen and John Garre, proprietors of Garre Fine Art in Livingston. The OTO, founded in 1898, is now owned by the U.S. Forest Service, which — with help from volunteers — is restoring the ranch to its original condition. Paintings by the Garres of the ranch's landscape, buildings and people will be sold during a special exhibition at the gallery. The opening gala on June 27 includes a lecture, slide show, music, entertainment and refreshments; for details, call the gallery at 406-222-7847.

"Visit to Yellowstone" by John Garre

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Scholar to share Lewis and Clark expertise

Bob Saindon of Wolf Point is Scholar in Residence June 10-July 12 at the Lewis and Clark Interpretive Center in Great Falls.

A former president of the Trail Heritage Foundation and former editor of the foundation's journal, *We Proceeded On*, Saindon will provide research consultations on Tuesdays at the center. He'll also present a seminar June 29 during the Lewis and Clark Festival, deliver a three-part lecture series titled "Montana Through the Eyes of Lewis and Clark," and offer presentations in several rural communities along the expedition's route.

For details on the residency or to make appointments for a research consultation, call 406-727-8733.



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Cultural tourism handbook available

An important component of the "Share Your Heritage" national pilot workshop hosted by the Missoula Cultural Council (MCC) on March 21-23 was a "cultural tourism" handbook made possible through a grant from the Montana Arts Council. The handbook is available from MCC at a nominal cost. MCC was chosen by the Partners in Tourism national coalition to host the pilot workshop as part of a broad-based cultural tourism development program funded in part by the National Endowment for the Arts and American Express.

Also available from the workshop is a video of the opening session at which the faculty laid the groundwork for creating "cultural corridors" in Montana. Reports of the working sessions, which focused on developing cultural corridors that could be used as models by communities throughout the state, will soon be available online at no cost.

For information on how to obtain these cultural tourism development materials contact MCC at 406-721-9620 or e-mail mcc@missoula.cultural.org.

CULTURAL TOURISM

Culture draws tourists

By Mandy Rafool

The notion of the "family vacation" still conjures images of packing the kids in the station wagon (or mini van) and driving across the country, heading for such traditional destinations as Niagara Falls, Disneyland or the Grand Canyon. But more and more travelers are now making shorter visits to different sorts of places — an old fort, a Renaissance fair or a performing arts festival.

Cultural events (art museums, ballet, symphony orchestras) have long attracted tourists to cities. As many communities are discovering, cultural events in rural areas and smaller communities, such as craft fairs, historic sites, festivals and even cowboy poetry gatherings, often interest visitors, as well.

What does this mean for state and local governments? More revenue.

Tourism is already big business and studies have shown that cultural tourists are desirable tourists. The Travel Industry Association reports that on average cultural tourists spend more while traveling and tend to add time to their trips to participate in cultural activities. This all translates into additional government revenues.

The key to successful cultural tourism is collaboration, particularly between the state tourism agency and the cultural agencies. If the tourism office is to promote the state's cultural amenities, it needs accurate information and knowledge about the cultural community. State arts agencies, for instance, are intimately knowledgeable about the heritage, arts and cultural organizations and individuals in their states. However, art and cultural agencies need the marketing expertise that is available through the state tourism office.

States take action

States that recognize the advantages of promoting cultural tourism often go far beyond simply sharing information for a calendar. The following interagency programs, chosen from many possible examples, are both innovative and successful.

- The California Cultural Tourism Coalition was formed by arts and tourism organizations to promote the rich cultural diversity of the state. Its guidebook features 13 culturally themed itineraries of suggested adventures in Los Angeles, San Diego and San Francisco.

- A collaboration in Maine among the state arts council, the humanities council, the state archives and museum office, and the Historic Maine on the Map: Promoting Cultural Tourism. This ensures that every museum and historic site in the state is represented on the state's tourism website so visitors can create their own driving tours.

- A joint venture in Louisiana among the

tourism office, arts agency, visitors centers, preservation office and office of state parks resulted in the creation of several "cultural corridors." Maps provide information about attractions, such as festivals and children's venues. Tourists are invited to explore the cultural sites in any given state region.

- Kentucky created the Kentucky Cultural Heritage Strategic Plan, which was incorporated into the master plans for the state cabinets of economic development, travel and the arts council.

- New York State Council on the Arts recently funded a \$250,000 initiative to develop cultural tourism projects. This

represents the first grant program in New York designed specifically to stimulate development of new cultural tourism efforts.

- A number of states across the country — including Illinois, Missouri, Nebraska, Iowa, South Dakota, North Dakota, Montana, Idaho, Oregon and Washington — are gearing up for a major anniversary commemoration as the Lewis and Clark Bicentennial

approaches from 2003 to 2006.

- Tennessee Heritage Trails program features three trails—arts and crafts, history and music—to help visitors experience events that shaped the first two centuries. From Civil War battlefields to modern cities, stories are preserved at historic sites, in museums and art exhibits.

- The Oklahoma Legislature has funded the African American heritage and American Indian tourism programs. The state tourism office works closely with small, rural communities to develop and market a local product or event.

- The North Carolina General Assembly created the Rural Tourism Development Grant Program to provide funds to local governments and non-profit organizations in rural areas (less than 200 people per square mile) for the development of tourism businesses and attractions.

- Nevada also provides grants to rural tourism promotion agencies through its state tourism office. Nevada has several innovative rural tourism marketing strategies like the "ET Highway." Route 375 was designated as the Extraterrestrial Highway due to the number of UFO sightings in the area. The tourism office created the ET Experience Club, where callers receive a brochure about the highway and nearby attractions.

When a town or region has cultural or historic sites to promote, it provides a reason for people to visit. Once visitors arrive, the revenues they produce in turn help offset the costs of maintaining the sites. Perhaps the biggest benefit of cultural and heritage tourism is that it allows a community to diversify its economy while retaining the characteristics that make it special.

The Travel Industry Association reports that on average cultural tourists spend more while traveling and tend to add time to their trips to participate in cultural activities.

**NATIONAL CONFERENCE
of STATE LEGISLATURES**
The Forum for America's Ideas

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The arts help drive economic development in Montana

The arts mean business in Montana. The arts:

- Provide jobs, mobilize real resources and generate production to pay real taxes.
- Contribute immensely to the quality of life.
- Enhance property values, tax resources and overall profitability for communities.
- Not only provide amenities important to businesses and employees, but also represent an innovative economic engine within the state.

The non-profit arts industry is a potent force in economic development nationwide (from The National Governor's Association Center for Best Practices — June, 2001, Issue Brief Summary):

- Economic activity is generated locally from cultural traditions that have grown from the area.
- The arts attract tourists and spur the creation of ancillary facilities such as restaurants, hotels and services needed to support them.
- The arts restore and revitalize communities by serving as a centerpiece for downtown redevelopment and cultural renewal.

The arts industry represents a statewide "hidden" economy in Montana.

- One out of every 80 people in Montana's labor market is a working artist (1990 US Census).
- The number of artists in Montana's labor market grew by 50% between 1980 and 1990. That growth is expected to continue.
- There are approximately 270 incorporated nonprofit arts organizations in the state, located in virtually every county. There are hundreds more privately-owned arts businesses.
- There was an economic impact of close to \$25 million from Montana's nonprofit arts sector in 1997. It brought in \$4 million in direct revenues and close to 400 new jobs from out-of-state earnings. Cultural organization audiences totaled more than 2 million (Dr. Dennis O'Donnell, UM Economics Department).
- Artists live in every county in the state, and arts-driven economic development strategies targeted to farming and ranching towns could have significant impact on rural incomes.
- Most successful Montana artists make the majority of their income from out-of-state sales.
- More than half (57%) of Montanans believe the arts are "important" or "very important" to the quality of community life (ArtsMarket, The Montana Study 2001).
- More of the general public in Montana participates in the arts than attends sports. The only leisure activities that Montanans participate in more widely than the arts are outdoor recreation and church (ArtsMarket, The Montana Study 2001).

VSA ARTS

Residencies are institute's focus

Four Montanans attended the Artist-in-Residence Institute, held Feb. 19-22 at the Woodruff Arts Center in Atlanta. Montana attendees were Sue Tirrell, arts education curator at Custer County Art Museum in Miles City; Bobbie Sue Tilton, artist and art education professor at The University of Montana; Don Kukla, an actor, director and teacher from Missoula; and Alayne Dolson, of VSA arts of Montana.

The four-day training was designed to give participants a preliminary set of relevant and ambitious experiments to improve the quality of artist residencies. It addressed the essential questions:

1. How do we build engaging and fully inclusive artist residencies?
2. What do excellent artist and administrative practices look like?
3. How do we continue our learning after the institute?

The institute was led by facilitator Eric

Booth, a theatre teaching artist who has designed and led art education programs that focus on teaching artists at Juilliard, the Kennedy Center and the Leonard Bernstein Center, and a faculty of artists, arts educators and assessment research people. Participants were involved in an arts residency and in workshops discussing model schools, assessment, model residency programs, adaptive techniques and effective inclusive residencies. Participants also had an opportunity to review articles and research resources, and to access resources for more extensive learning opportunities.

Montana's participants are now available to implement residencies, do residency training, assist schools in creating effective residency opportunities and provide Montana's artists with training in residency development and disability awareness. For more information, contact VSA arts of Montana at 406-549-2984.

Forums hosted for artists with disabilities

The National Arts and Disability Center at UCLA recently announced awards to the Minnesota, Maryland and New Mexico state arts agencies in partnership with their VSA arts affiliates to convene statewide forums on Careers in the Arts for People with Disabilities. The state arts agencies were selected through a competitive application process.

The forums are designed to assess the education and career needs and barriers for artists and arts administrators with disabilities; and to develop and implement strategies to overcome barriers and advance careers in the arts for individuals with disabilities.

Forums include:

- **"Breaking Barriers – Identifying Possibilities: Career Opportunities for New Mexican Artists with Disabilities,"** a two-day forum next fall in Albuquerque that will emphasize the possibilities for artists with disabilities and will include entrepreneurs who have successfully established economically

viable arts businesses that are accessible to artists with disabilities.

- **Maryland Statewide Forum on Careers in the Arts for People with Disabilities,** a one-day gathering in November 2002, that will include artists with disabilities, local arts council representatives, arts institution representatives, educators, Department of Rehabilitation Services counselors and community service providers.

- **The Art of Employment – A Minnesota Forum on Careers in the Arts for People with Disabilities,** held in March 2002 with a follow-up seminar in October 2002 at the University of Minnesota. Participants include artists with disabilities, arts administrators, vocational specialists, and foundation and funding administrators.

For additional information about the Statewide Forums on Careers in the Arts, contact Beth Stoffmacher at bstoffmacher@mednet.ucla.edu or 310-825-5054.



An audio description helps visually impaired visitors visualize "The Coronation of the Virgin" by Gentile Da Fabriano at the Getty Museum.

AD: Making the visual verbal

Audio Description (AD), a narrative technique that helps people see the visual elements of the arts, provides arts access for people who are blind or have vision impairments while offering a new perspective on the arts for others.

Audio descriptions translate the visual into the verbal by narrating all of the visual elements – action, costumes, settings, and images – of theater, television, film, museum exhibitions and other events. For example, "The Coronation of the Virgin" by Gentile Da Fabriano, on display at the Getty Museum, has the following audio description: "This golden picture is almost entirely taken up by the symmetrical figures of the seated Christ on the right, placing a bejeweled golden crown on the inclined head of the Virgin Mary, who sits on the left, her hands crossed over her chest ..."

Audio Description Associates is a new business which provides AD services. Offerings include descriptions of live and recorded arts events; recorded tours for museum exhibits; and training for professional "describers," museum docents, tour guides and children's librarians.

For more information call 301-920-0218, e-mail jsnyder@audiodescribe.com, or visit the website, www.audiodescribe.com.

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CD-ROM offers ADA Technical Assistance

A CD-ROM is available containing a complete collection of Americans with Disabilities Act materials from the Department of Justice. It includes the department's regulations, architectural design standards, and technical assistance publications.

Designed for easy use on laptop computers in the field, or other computers that lack high speed internet access, the CD-ROM will make searching documents and identifying appropriate ADA information easier and more efficient. Documents are provided in a variety of formats, including HTML, WordPerfect, and Test (ASCII), to enable people with disabilities and others to gain easy access, translate materials to Braille, or use screen readers.

Many documents are also provided in Acrobat PDF format so that they appear as they do in print and may be reprinted on personal computers.

To order a copy of this CD (\$3 postage and handling), call 800-949-4232.

A profile of cultural travelers

A growing number of visitors are becoming special-interest travelers who rank the arts, heritage and/or other cultural activities as one of the top five reasons for traveling. These visitors are known as cultural tourists.

The fact sheet below profiles these visitors, who are contributing to making tourism one of the world's major industries.

How many cultural tourists are there?

Nearly 93 million Americans say they included at least one cultural, arts, heritage or historic activity or event while traveling in 2001, according to a survey conducted by the Travel Industry Association of America. About one in five (21%) of total domestic person-trips (business and pleasure) includes a historic/cultural activity. In fact, historic/cultural travel volume is up 10 percent from 1996, increasing from 192.4 million trips to 212.0 million trips in 2001.

What do we mean by cultural heritage tourism?

Cultural tourism is based on the mosaic of places, traditions, art forms, celebrations and experiences that portray this nation and its people, reflecting the diversity and character

of the United States. Travelers who engage in cultural tourism activities visit the following:

- Historic sites
- Art galleries, theater and museums
- Cultural events, festivals and fairs
- Ethnic communities and neighborhoods
- Architectural and archaeological treasures
- National and state parks

Who includes historical/cultural tourism on trips?

Baby boomers and mature travelers (80%) are most likely to participate in these activities.

How do cultural travelers compare to all U.S. travelers?

- Spend more: \$631 vs. \$457
- Are older: 48 vs. 46
- Are more likely to be retired: 18% vs. 15%
- Are more likely to have a graduate degree: 21% vs. 18%
- Use hotel, motel or B&B: 62% vs. 56%
- Are more likely to spend \$1,000: 18% vs. 12%
- Travel longer: 5.1 nights vs. 3.4 nights
- Travel by air: 22% vs. 18%

What are the trends in cultural travelers?

Recent polls by Louis Harris, Inc., the Travel Industry Association of America and Decima Research have identified a variety of trends that will influence cultural tourism in the next century:

- Rising affluence and education levels
- Aging population – in 25 years, 54% of the U.S. population will be over the age of 50
- Cultural diversity – by 2010, Hispanics will be the largest ethnic group and Asians will show the greatest rate of growth
- Increasing economic role of women – women typically set vacation plans
- Less leisure time – greater emphasis placed on short trips, mini-vacations, weekend escapes, instead of the long vacations of the past
- Rising influence of technology – with increasing awareness of social issues, visitors will be better informed and more demanding of accountability

Sources: Travel Industry Association of America 2001; Partners in Tourism 2001.

Baker

May 4

"Mystery on Survivor Island" - 7 p.m., The Garage, Vigilante Theatre Co., 406-586-3897

Basin

June 9

Jazz Brunch - 10 a.m., 11:15 a.m. and 12:30 p.m., Community Hall, 406-225-3500

Belt

May 10-11

"Murder on the Riviera" - 7 p.m., Belt Theater Ballroom, Vigilante Theatre Co., 406-277-3511

Big Timber

May 27

Crazy Mountain Museum Festival - 11 a.m.-4 p.m., Crazy Mountain Museum, 406-932-4284

Bigfork

May 5

Cherry Blossom Celebration - various venues, 406-837-6300

May 10-12

Northwest Ballet Company: "A Midsummer Night's Dream" - Bigfork Center for the Performing Arts, 406-755-0760

May 11

ArtWalk: "The Colors of Spring" - 3-7 p.m., downtown, 406-837-5888

May 17-18, 24-25, 31-June 1, June 11, 15, 19, 21

"Greater Tuna" - 8 p.m., Bigfork Summer Playhouse, 406-837-4886

June 8, 12, 14, 17, 20, 25, 29

"Little Shop of Horrors" - 8 p.m., Bigfork Summer Playhouse, 406-837-4886

June 10, 13, 18, 22, 26, 28

"Nunsense" - 8 p.m., Bigfork Summer Playhouse, 406-837-4886

June 16

Don Lawrence Orchestra: "Mancini One More Time" - 8 p.m., Sliter Park, 406-837-4848

June 23

Tom Robison and Angela Leprohon - 8 p.m., Sliter Park, 406-837-4848

June 24, 27

"Joseph and the Amazing Technicolor Dreamcoat" - 8 p.m., Bigfork Summer Playhouse, 406-837-4886

June 30

Prairie Rose: "Total Americana" - 8 p.m., Sliter Park, 406-837-4848

Billings

May 1

Weezer, with Pete Yorn - 7:30 p.m., MetraPark Arena, 800-366-8538

May 2

Writer's Voice Readings: Annick Smith and Bill Kittredge - 7:30 p.m., Yellowstone Art Museum, 406-248-1685



Photo by Steve Winslow

The Vigilante Theatre Company performs "Murder on the Riviera" in Belt May 10-11.

Arts Calendar, May

May 3

Artwalk Downtown - 5-9 p.m., downtown, 406-256-5200

May 3-5, 10-11

Venture Youth Conservatory Spring Show - 8 p.m., Venture Theatre, 406-670-2144

May 5

Writer's Voice Reading: Linda Hasselstrom, *Woven on the Wind* - 3 p.m., PAYS Auction Yard, 406-248-1685

May 6

Barrage: "A Violin Sings, A Fiddle Dances" - 7:30 p.m., Alberta Bair Theater, 406-256-6052

May 7

Writer's Voice Readings: Stacey D'Erasmus and Kathleen Lee - 7:30 p.m., YMCA Youth Center, 406-248-1685

May 10-12

"The 1940s Variety Cavalcade" - The Depot, Billings Studio Theatre, 406-248-1141

May 17

M pact - 8 p.m., Alberta Bair Theater, 406-256-6052

May 17-18, 24-25

"Venture Stripped" - 8 p.m., Venture Theatre, 406-670-2144

May 18

"Annie Get Your Gun" - 8 p.m., Alberta Bair Theater, 406-256-6052

May 25

George Winston - 8 p.m., Alberta Bair Theater, 406-256-6052

May 31-June 2, June 5-9, 11-15

"Blood Brothers" - Billings Studio Theatre, 406-248-1141

June 8

Writer's Voice Readings: Marcus Stevens - Barnes and Noble, 406-248-1685
Strawberry Jazz and Arts Festival - downtown, 406-259-5454

June 9

Festival of Cultures - 10 a.m.-5 p.m., Rocky Mountain College, 406-657-1042

June 19

George Winston Guitar Concert - 7 p.m., MSU-Billings Cisel Recital Hall, 406-657-2266

June 28

"Who Shot the Sheriff?!" - 7 p.m., Lincoln Center, Vigilante Theatre Co., 406-586-3897

Bozeman

May 2

Gamelan Sekar Gunung - 7:30 p.m., MSU Reynolds Recital Hall, 406-994-4641



Tessa Hasson plays queen Titania in Northwest Ballet Company's production of "A Midsummer Night's Dream" in Bigfork May 10-12.

May 3-4, 10-11

"Broad Comedy 2002" - 8 p.m., Equinox Theatre, 406-587-0737

May 3

George Winston - 8 p.m., Emerson Ballroom, 406-587-9797
Old Time Country Dance: "Sunbonnets and Suspenders" - 7 p.m., Eagles Dance Hall, 406-587-1429

May 4

Tony Furtado and the American Gypsies - 9:30 p.m., Cats Paw, 406-586-1922

May 6

SaxSummit Concert - 7:30 p.m., MSU Reynolds Recital Hall, 406-994-3562

May 8, 10, 12

"Elixir of Love" - Willson Auditorium, Intermountain Opera Co., 406-587-2889

May 11, June 8

Bozeman Artwalk - 6-8 p.m., downtown, 406-586-4008

May 27

Yellowstone Ballet Co.: "Cinderella" - 1 and 4 p.m., Willson Auditorium, 406-222-0430

June 1

"The Lion King Ballet" - 3 p.m., Willson Auditorium, 406-582-8702

June 15

George Winston Dance Concert - 8 p.m., Emerson Ballroom, 406-587-9797

June 19-22

"Henry IV, Part 1" - 8 p.m., The Grove, MSU, Shakespeare in the Parks, 406-994-5885

June 21-23, 28-29

"Oliver!" - Willson Auditorium, 406-585-5885

June 26-29

"The Comedy of Errors" - 8 p.m., The Grove, Shakespeare in the Parks, MSU, 406-994-5885

June 28-29

"Suburban Boy" - 8 p.m., Equinox Theatre, 406-587-0737

Deadline for the July/August 2002
Arts Calendar is June 1, 2002
Send information (form is on page 31) to:
Lively Times
1152 Eagle Pass Tr., Charlo, MT 59824
Phone: 406-644-2910 • Fax: 406-644-2911
e-mail: writeus@livelytimes.com



Great Falls and Butte are both hosting book festivals. Great Falls Festival of the Book will be held May 10-11. Judy Blunt, above, joins Mary Clearman Blew, Pete Fromm and other writers at the two-day festival. The Festival of the Butte Book is scheduled for June 28-30. Jon Jackson, above, will participate along with playwright Dorothy Bryant and journalist Edwin Dobb.

Butte

May 3-5

Made in Montana Arts and Crafts Show - Butte Plaza Mall, 406-494-3362

May 17

"Who Shot the Sheriff?" - 7 p.m., Montana Tech Auditorium, Vigilante Theatre Co., 406-723-7905

May 30-June 1

"Charlie and the Chocolate Factory" - 7 p.m., Orphan Girl Theatre, 406-723-2300

June 16

Men of Worth - 8 p.m., Mother Lode Theatre, 406-723-3602

June 28-30

Festival of the Butte Book - various venues, 406-782-2069

Colstrip

May 28

George Winston - 7:30 p.m., Colstrip High School, 406-748-2920

Cut Bank

May 31

Western Weekend Concert: Suzy Bogguss with the Ringling Five - 7 p.m., High School, Lora Beck Memorial Foundation, 406-873-2385

Dillon

May 5

George Winston - 8 p.m., Beaverhead County High School, 406-683-9202

May 31

"Who Shot the Sheriff?" - 6:30 p.m., Baggage Room, Vigilante Theatre Co., 406-683-5027

June 15

Barn Daze - 10 a.m.-4 p.m., Beaverhead County Museum, 406-683-5027

Speakers Bureau Lecture: Bob Gilluly, "The Shape of Montana" - 2 p.m., Bannack State Park, Montana Committee for the Humanities, 406-243-6022

June 23

Dale Tash Montana History Day - 8 a.m.-9 p.m., Bannack State Park, 406-834-3413

Speakers Bureau Lectures: Hal Stearns, "The Rest of the Stories of Lewis and Clark" - 1 p.m.; Sue Near, "Granville Stuart's Early Sketches of Montana" - 2 p.m., Bannack State Park, Montana Committee for the Humanities, 406-243-6022

East Glacier

June 1

Western Weekend Concert: Wylie and the Wild West - 8 p.m., East Glacier Lodge, Lora Beck Memorial Foundation, 406-873-2385

Eureka

May 9

Lecture: Paul Miller - 7 p.m., Eureka Book Co., Sunburst Foundation, 406-297-0197

Fort Benton

June 28-30

Fort Benton Summer Celebration - various venues, 406-622-3864

June 29-30

Art on the Levee - Old Fort Park, 406-622-5532

Fort Peck

June 3

George Winston Guitar Concert - 7:30 p.m., Fort Peck Theatre

June 14-16, 21-23, 28-30

"Oliver" - 8 p.m., Fort Peck Summer Theatre, 406-526-9943

Gallatin Gateway

June 21

Steve Forbert - 8 p.m., Gallatin Gateway Inn, 406-763-4672

Great Falls

May 2-4, 9-11

"Brigadoon" - 7:30 p.m., High School Auditorium, 406-268-6278

May 3-4

Spring Thing Craft Show - Montana ExpoPark, 406-453-3120

May 4

MayFaire 2002 with The Temptations Review featuring Dennis Edwards - 8 p.m., Civic Center, Benefis Healthcare Foundation, 1-800-544-7798 or 406-455-5840
Treasure Statesmen: "A Day in Gibson Park" - 8:08 p.m., University of Great Falls, 406-761-2120

May 5

Cascade Quartet: "Frankly Romantic" - 2 p.m., First Congregational Church, U.C.C., 406-453-4102

Lewis and Clark Interpretive Center 4th Anniversary - noon-5 p.m., Lewis and Clark Interpretive Center, 406-727-8733
Barrage: "A Violin Sings, A Fiddle Dances" - 7:30 p.m., Civic Center, 406-454-3915

May 7

ArtShare Lecture: Sheila Miles - 7 p.m., General Mills Room, Paris Gibson Square, 406-727-8255
Cascade Quartet: "Frankly Romantic" - 7:30 p.m., University of Great Falls, 406-453-4102

May 10-11

Great Falls Festival of the Book - Public Library, 406-453-0349

May 11

Reading: Mary Clearman Blew and Lee Rostad, *When Montana and I Were Young* - 1 p.m., High Plains Heritage Center, 406-452-3462

May 18

George Winston - 8 p.m., First United Methodist Church, 406-453-3114
"Salute to New York City" - 2 and 7:30 p.m., Civic Center Theatre, Miss Linda's School of Dance, 406-761-8876

May 19

"Annie Get Your Gun" - 7:30 p.m., Civic Center, 406-453-4102

May 24-26, 31-June 2, 7-9

"Jest a Second" - Center Stage Theatre, 406-727-5297

May 25-27

"Mountains at a Great Distance" - 10 a.m.-4 p.m., Lewis and Clark Interpretive Center, 406-727-8733

May 25-26

Muddy Creek Heritage Days - 9 a.m.-5 p.m., University of Great Falls Campus, 406-467-3277

June 1

"Giselle" - 7:30 p.m., Civic Center, Missouri River Dance Co., 406-771-1313

June 11, 18, 25

Scholar in Residence Lecture Series - 8 p.m., Lewis and Clark Interpretive Center, 406-727-8733

June 12

George Winston Guitar Concert - 7:30 p.m., Lewis and Clark Interpretive Center, 406-727-8733

June 12, 19, 26

Great Falls Municipal Band Concert - 7:30 p.m., Gibson Park, 406-761-1911

June 20-23

Montana Traditional Jazz Festival - various venues, 406-771-1642

June 26

Great Falls Symphony Summer Pops Concert - 6 p.m., Civic Center, 406-453-4102

June 26-30

Lewis and Clark Festival - various venues, 406-452-5661 or 727-8733

June 28

Lecture: Joseph Mussulman: "In Greatest Harmony: Medicine Songs on the Lewis and Clark Trail" - 8-9 p.m., Lewis and Clark Interpretive Center, 406-727-8733

Hamilton

May 5

Sunday Series Plus: Dale Burk with Rega Winthrop and Jeannie O'Neill, "Fort Connah: The Last Hudson Bay Outpost in the Continental United States" - 2 p.m., Ravalli County Museum, 406-363-3338

May 9

Reading: Sandra Perrin, *Organic Gardening in Cold Climates* - 7:30 p.m., Chapter One Bookstore, 406-363-5220

May 12

Sunday Series Plus: Sue Wall-Maclane and Friends, "A Very Special Mother's Day Concert" - 2 p.m., Ravalli County Museum, 406-363-3338

June 11

Reading: Debra Magpie Earling, *Perma Red* - 7:30 p.m., Chapter One Bookstore, 406-363-5220

June 11, 18, 25

Tuesday at 12 Concerts - noon-1 p.m., Legion Park, 406-363-5220

June 14-16, 20-23, 27-30

"Seven Brides for Seven Brothers" - The Hamilton Playhouse, 406-375-9050

June 22-23

Bitterroot Days - Ravalli County Museum, 406-363-3338

(Continued on next page)



Photo by Steve Winslow

M.J. Williams and friends provide the entertainment at the Jazz Brunch in Basin June 9. The event is an annual fundraiser for the Montana Artists Refuge.



Arts Calendar, May/June

20

Hardin

June 19-23

Little Bighorn Days - various venues, 406-665-1672

June 21-23

Custer's Last Stand Reenactment - 6 miles west of Hardin, 406-665-1672

Havre

May 23-25, 30-June 1

"The Visit" - 8 p.m., Northern Little Theatre, MSU-Havre, 406-265-8183

June 5

George Winston Guitar Concert - 7:30 p.m., venue TBA, 406-265-4383

Helena

May 2-5, 9-11, 16-18

"Damn Yankees" - 8 p.m., Grandstreet Theatre, 406-447-1574

May 3-4

Zeitegeist and Paul Drescher - Myrna Loy Center, 406-443-0287

May 8

Artists Slide Talk: Kathy Hoy and Harold Hoy - 7:30 p.m., Holter Museum of Art, 406-442-6400

May 9-11

"Barrymore" - 8 p.m., Myrna Loy Center, 406-443-0287

May 12

George Winston - 7:30 p.m., Myrna Loy Center, 406-443-0287

May 16-18

"Barrymore" - 8 p.m., Toadstone Theatre Company, 406-449-3446

May 18

Cajun Crawfish Festival - noon-10 p.m., Pioneer Park, 406-449-2319

Helena Symphony: "Spring Celebration" - 8 p.m., Helena Civic Center, 406-442-1860

May 22

Artists Slide Talk: "Anagama Firing" - 7:30 p.m., Holter Museum of Art, 406-442-6400

May 31-June 1

Governor's Cup Arts and Crafts Show - Walking Mall, 406-449-4790

May 31

Spring Art Walk - 6-10 p.m., galleries, 406-447-1535

June 3

Montana Mandolin Society - 8 p.m., Myrna Loy Center, 406-443-0287

June 8

Artists Slide Talk: "Human Figure" - 7:30 p.m., Holter Museum of Art, 406-442-6400

June 10

Drum Brothers - 8 p.m., Myrna Loy Center, 406-443-0287

June 14-16

Sleeping Giant Swing 'n Jazz Jubilee - various venues, 406-227-9711

June 15

Helena Symphony: "Montana Music" - Helena Civic Center Ballroom, 406-442-1860

June 17

Men of Worth - 8 p.m., Myrna Loy Center, 406-443-0287

June 21-23

Mount Helena Music Festival - various venues, 406-447-1535

Sidewalk Art Mart - Walking Mall, 406-447-1535

June 24

Stuart Weber - 8 p.m., Myrna Loy Center, 406-443-0287

Hot Springs

May 3

The Mission, Mathew St. John - 8 p.m., Symes Hotel, Hot Springs Artist Society, 406-741-2361

May 4

Frank O'Brien Jr. - 8 p.m., Symes Hotel, Hot Springs Artist Society, 406-741-2361

May 10

Kate Barcaly - 8 p.m., Symes Hotel, Hot Springs Artist Society, 406-741-2361

May 11

SweetGrass - 8 p.m., Symes Hotel, Hot Springs Artist Society, 406-741-2361

May 17

John Floridis - 8 p.m., Symes Hotel, Hot Springs Artist Society, 406-741-2361

May 18

Charlie Clough - 8 p.m., Symes Hotel, Hot Springs Artist Society, 406-741-2361

May 24

Deb Glessner - 8 p.m., Symes Hotel, Hot Springs Artist Society, 406-741-2361

May 31, June 1

Too Hot To Handle - 8 p.m., Symes Hotel, Hot Springs Artist Society, 406-741-2361

June 7

Tom Catmull - 8 p.m., Symes Hotel, Hot Springs Artist Society, 406-741-2361

June 14

Radislav Lorkovic - 8 p.m., Symes Hotel, Hot Springs Artist Society, 406-741-2361

June 15

James Allen Teague - 8 p.m., Symes Hotel, Hot Springs Artist Society, 406-741-2361

June 21

Greg Grant - 8 p.m., Symes Hotel, Hot Springs Artist Society, 406-741-2361

June 29

Front Porch Swing - 8 p.m., Symes Hotel, Hot Springs Artist Society, 406-741-2361

Huntley Project

May 4

Writer's Voice Reading: Linda Hasselstrom,



George Winston returns to his home state in May and June to play traditional solo piano concerts as well as solo guitar and solo piano dance concerts.

Woven on the Wind - 7:30 p.m., Huntley Project Museum, 406-248-1685

Kalispell

May 4-5

Artists and Craftsmen of the Flathead Spring Show - WestCoast Hotel Ballroom, 406-881-4288

May 5

Glacier Orchestra: "Symphonic Portraits" - 7:30 p.m., Flathead High School Auditorium, 406-257-3241

May 13-17

Historic Preservation Week - 10 a.m.-4 p.m., downtown, 406-756-8381

May 14

Amy Rigby - 8 p.m., KM Theatre, Mountain Aire Music, 406-257-1197

May 15

George Winston - 7:30 p.m., Flathead County High School Auditorium, 406-756-5075

June 9

George Winston Guitar Concert - 2 p.m., Full Circle Herb Farm, 406-257-8133

June 18

Jack Gladstone - 7-9 p.m., Depot Park, 406-758-7700

June 25

Valley Voices Choir - 7-9 p.m., Depot Park, 406-758-7700

June 26

Amy Martin - 11:30 a.m.-1:30 p.m., Depot Park, 406-758-7700

Lavina

June 21

George Winston Dance Concert - 8 p.m., Lavina School, 406-636-2761

Lewistown

June 1

George Winston Guitar Concert - 8 p.m., Fergus Center for the Arts, 406-538-5436

Libby

May 12

Opus IV: "Bach to Broadway" - 3 p.m., Little Theatre, Kootenai Heritage Council, 406-293-9643

May 24-26, 31-June 2

"You Can't Take It With You" - Little Theatre, Kootenai Heritage Council, 406-293-9643

Livingston

May 3-5, 10-11

"Joseph and the Amazing Technicolor Dreamcoat" - Firehouse 5 Playhouse, 406-222-1420

May 3-5, 10-12, 17-18

"Sylvia" - Blue Slipper Theatre, 406-222-7720



The historic Livingston Depot celebrates its centennial May 26, with a preview gala May 25.



Arts Calendar, May/June



May 25

Livingston Depot Center Centennial Preview Gala - 6-8 p.m., Depot Center, 406-222-2300

May 26

Livingston Depot Center Centennial Re-enactment - noon-4 p.m., Depot Center, 406-222-2300

Miles City

May 30

George Winston - Custer County High School Auditorium, 406-232-4920

Missoula

May 1-4, 7-11

Director's Festival - 7:30 p.m., UM Masquer Theatre, 406-243-4481

May 2

The Bra Show - 7 and 9:30 p.m., Wilma Theatre, 406-721-2380

May 2, 9, 16, 23, 30, June 6

"Tibetan Buddhism - Why Bother?" - 6:30 p.m., United Methodist Church, 406-745-5119 or 406-542-8919

May 3, June 7

First Friday Artwalk - 5-8 p.m., downtown, 406-728-0447

May 3-5, 9-12

"Nunsense" - MCT Center for the Performing Arts, 406-728-1911

May 4-5, 11-12

Artrain USA: "Artistry of Space" - noon-7 p.m., Southgate Mall, 406-721-9620

May 7

Reading: Sandra Perrin, *Organic Gardening in Cold Climates* - 7 p.m., Fact & Fiction, 406-721-2881

May 9

George Winston - 8 p.m., Wilma Theatre, 406-728-2521

May 11

Candlelight Concert: André Floyd - 8-10 p.m., Wild Ground Learning Center, 406-543-8079
Mama Jam - 11 a.m.-3 p.m., Caras Park, 406-543-2530

The Best of the West Art Auction II and Benefit Dinner-Dance - 5 p.m.-midnight, University Center Ballroom, 406-243-2019

May 14

Reading: Shaun Gant, *Whisk, Lyric, Logic* - 7 p.m., Fact & Fiction, 406-721-2881

May 15

Speakers Bureau: William Rossiter, "Brother, Can You Spare a Dime?" - 5:30 p.m., Senior Citizens Center, Montana Committee for the Humanities, 406-243-6022

May 17

Speakers Bureau: Carla Wambach, "Bird Sightings of Lewis and Clark" - 7:30 p.m., Historical Museum at Fort Missoula, Montana Committee for the Humanities, 406-243-6022

Book Signing Reception: Louana Lackey, *Rudy Autio* - 5-7 p.m., Art Museum of Missoula, 406-728-0447

May 31

The Cantrells - 8 p.m., Wild Ground Arts and Learning Center, 406-543-8079

June 4

Reading: R. Glendon Brunk, *Yearning Wild* - 7 p.m., Fact & Fiction, 406-721-2881

June 5

Reading: Heather Parkinson, *Across Open Ground* - 7 p.m., Fact & Fiction, 406-721-2881

June 5, 12, 19, 26

Out to Lunch Concerts - 11 a.m.-1:30 p.m., Caras Park, 406-543-4238

June 8

Candlelight Concert Series: Zoe Wood - 8-10 p.m., Wild Ground Arts and Learning Center, 406-543-8079

June 18

Reading: Debra Magpie Earling, *Perma Red* - 7 p.m., Fact & Fiction, 406-721-2881

June 19

Peter Mulvey and Jeffrey Foucault - 8 p.m., Wild Ground Arts and Learning Center, 406-543-8079

June 20, 27

Downtown Tonight - 5:30-8:30 p.m., Caras Park, 406-543-4238



Barrage, with their unique ensemble sound that elevates the violin to new and magical heights, plays in Great Falls May 5 and Billings May 6.

June 25-30

"George M!" - MCT Center for the Performing Arts, 406-728-1911

June 26

Missoula City Band - 8 p.m., Bonner Park, 406-728-2400, Ext. 7041

Polson

June 6-9

"The Curious Savage" - Clubhouse Theatre on the Golf Course, Port Polson Players, 406-883-4691

Red Lodge

May 4, 18

The Ringling 5 - 8 p.m., Round Barn, 406-446-1197

May 11

Patricia Ryan and Big Country - 8 p.m., Round Barn, 406-446-1197

May 17

Wylie and the Wild West - 8 p.m., Round Barn, 406-446-1197

June 3

Lecture: Mark and Sharon Brown: "Historical Fashion Review, 1740-1940: Two Hundred Years of What We Wore, How We Wore It, and Why" - 7 p.m., Carnegie Library, Montana Committee for the Humanities, 406-243-6022

Seeley Lake

May 25-26

Loon and Fish Festival - 10 a.m.-4 p.m., Community Hall, Alpine Artisans, Inc., 406-677-3172

Shelby

June 7

George Winston Guitar Concert - 8 p.m., St. Luke's Lutheran Church, 406-434-7184

Sidney

May 3

"Mystery on Survivor Island" - 7 p.m., Triangle Nite Club, Vigilante Theatre Co., 406-586-3897

May 22

George Winston - 7:30 p.m., Middle School Auditorium, 406-433-4050

Stevensville

May 24-26, 31, June 1-2, 7-8

"Oliver" - Chantilly Theatre, 406-777-2722

Swan Lake

May 18

Frank O'Brien, Jr. - 8 p.m., Laughing Horse Lodge, 406-886-2080

Thompson Falls

May 11

Speakers Bureau Lecture: Doug Hammill, "Legendary Horse Whisperers: Their Secrets and Applications Today" - 2 p.m., Sanders County Historical Society, Montana Committee for the Humanities, 406-243-6022

Three Forks

June 21

Speakers Bureau Lecture: Hal Stearns, "The Rest of the Stories of Lewis and Clark" - 8 p.m., Lewis and Clark Caverns State Park, Montana Committee for the Humanities, 406-243-6022

Troy

May 17-20

Artrain USA: "Artistry of Space" - The Depot, 406-295-9001

Virgelle

June 1

Touch the Trail of Lewis and Clark - 9 a.m.-5 p.m., Virgelle Mercantile and Missouri River Canoe Co., 800-426-2926

Virginia City

May 15

Lecture: "Lewis and Clark Among Montana's Indians" - noon, Virginia City, Montana Historical Society, 406-444-4794

May 31-June 3, June 5-10, 12-17, 19-24, 26-30

"The Brewery Follies" - Gilbert Brewery, 406-843-5218

June 8-9, 11-16, 18-23, 25-30

Virginia City Players - Opera House, 406-843-5314

Whitefish

May 6-9, 10-12

"Dames at Sea" - O'Shaughnessy Center, Whitefish Theatre Co., 406-862-5371

May 4

Glacier Orchestra: "Symphonic Portraits" - 7:30 p.m., Central School Auditorium, 406-257-3241

May 9

Anniversary Celebration - 6-9 p.m., Whitefish Pottery Studio, 406-862-8211

May 17

Silk Road - 8 p.m., O'Shaughnessy Center, 406-862-5371

May 17-19

Stumptown Days - downtown, 406-862-3501

Whitehall

June 28-29

"Journey of Discovery" - 8 p.m., off I-90, Exit 256 on Cottonwood Road, 406-287-9235



Violinist Judith Ingolfsson joins the Glacier Orchestra for their season finale May 4 in Whitefish and May 5 in Kalispell.

21

June brings hot jazz to two towns

Jazz fans are sure to enjoy June, which brings two jazz festivals to the Big Sky. Helena hosts the annual Sleeping Giant Swing 'n Jazz Jubilee, June 14-16. Action moves to Great Falls June 20-23 for the 20th annual Montana Traditional Jazz Festival.

Helena's festival fills four venues with music ranging from Dixieland, New Orleans and big-band jazz to Cajun and Zydeco. Featured artists include clarinetist Bob Draga, pianist Jeff Bamhart, Gator Beat, Blue Street, Lance Buller and the Monarchs, Jean Kittrell and the St. Louis Rivemen, Anything Goes, Queen City Jazz, The Darryl Schoenborn Orchestra and Sherri Colby and the Blue Renditions.

Additional events include a barbecue, Jazz Gala, piano-mania, gospel services and a community concert, Cajun show, ice-cream social and more.

The Great Falls event focuses on jazz from the 1920s-1950s and will include Jim Beatty's Jazz All-Stars, Jambalaya Jazztet, Missouri River Hot Shots, New Reformation Jazz Band, Wild Rose Dixieland All-Stars, the Big Tiny Little Show, the Last Chance Jazz Band, Tres Bon Pe Temps Jazz Band and the Big Sky Syncopators.

Call 800-385-0194 or visit www.montana.tradjazz@montana.com for information. For details on Helena's Jazz Jubilee, call 406-227-9711 or visit www.helenajazz.com.



22

Bears to invade Helena and Whitefish

Artfully adorned bruins will take up residence on Last Chance Gulch in Helena this summer for The Last Chance Bear Encounters: An Artistic Adventure of Many Kinds. Likewise, Whitefish will host The Great Bear Affair.

In Helena, 26 area artists are using life-size standing, sitting and walking bears as their canvases. The results of their creative endeavors will be on display throughout downtown Helena, from Carroll College to Reeder's Alley, beginning Memorial Day.

In Whitefish, artists will adorn 20 fiberglass grizzly forms. The bears debut in July at various locations throughout the community; then converge in August at Whitefish Credit Union Park. The auction and grand finale are slated for September. Two years ago, artists worked their magic on fiberglass moose in a successful benefit for local nonprofit organizations.

For more details on Helena's version, visit the website at downtown.helena.com or call 406-447-1535; to peruse the Whitefish grizzlies, visit www.greatbearaffair.org.

Exhibitions, May/June

Anaconda

Copper Village Museum and Art Center: Arlene Morgan Pastel Exhibit, through June 29; 406-563-2422

Big Timber

Crazy Mountain Museum: Jack Hines historic crossroads project; early merchants display; various artifacts dating to as far back as 11,000 B.C.; early medicinal history and more; 406-932-4284

Bigfork

Bigfork Art and Cultural Center: "Animals Abound," through May 11; "Art League Spring Show and Sale," May 21-June 8, reception 5:30-7 p.m. May 24; "Fibre, Earth and Fire," June 13-July 6, reception 5:30-7 p.m. June 14; 406-837-6927

Kootenai Galleries: Bob Ferguson, May 15-June 15; Jeffrey Craven, June 16-July 6; 406-837-4848

Billings

Toucan Gallery: Featured Artist: Marcia Selsor, through May; "Anything Goes" Postcard Show, June and July; 406-252-0122

Western Heritage Center: "Bowling in America," through June 15; "In a Good Way: Photographs of the Wind River, Arapaho 1976-1996," June 25-Sept. 14; "Americans of Chinese Descent," through the end of the year; "Life by Comparison: The Stories of Frederick and Parmly Billings," through Nov. 9; "Our Place in the West," ongoing; 406-256-6809

Yellowstone Art Museum: "Lone Cowboy," through May 5; "Rodin's Obsession: The Gates of Hell," through June 2; "American Anthem: 300 Years of Paintings from the Butler Institute of American Art," through June 13; "The Most Difficult Journey: The Poindexter Collection of Abstract Expressionism," through June 30; 406-256-6804

Bozeman

Beall Park Art Center: Tracy Linder, "Subsistence," through May 29; Brandon Reintjes, Sara Mast and Alison Reintjes, June 7-July 24, reception 7-9 p.m. June 7; 406-586-3970

Emerson Center for the Arts and Culture: All City Invitational Student Exhibit, through Aug. 30; The Architecture of Fred Willson, May 10-Aug. 30; 406-586-3970

MSU Helen E. Copeland Gallery: Annual BFA Graduate Exhibition, through May 10, reception 5-7 p.m. May 10; 406-994-2562

Museum of the Rockies Loft Gallery: "Views and Visions: Montana Landscape Photography," through Sept. 2; 406-994-2251

Browning

Museum of the Plains Indian: Summer Sales Exhibit and Contemporary Blackfeet Art, ongoing; 406-338-7404

Butte

Arts Chateau: Annual Youth Art Exhibit, through May 18; New Paintings by Suzanne Shope, May 31-July 27; 406-723-7600

Frame Galerie/Javas Espresso: Steve Wellman, through May; Davin Quist, June and July; 406-782-3209

Main Stope Gallery: Elaine Locati, month of May; "Montana Interpretations," month of June; Karen Huefle and Toni Seccomb, month of June; 406-723-9195

Chester

Liberty Village Arts Center: "2 x 2 x 2000," month of May; Cathryn Mallory Sculptures, month of June; 406-759-5652

Colstrip

Schoolhouse History and Art Center: Maggie Carlson: "Joys and Discoveries," through May 20; Southeast Montana Annual Juried Traveling Collection, month of June; 406-748-4822

Great Falls

C.M. Russell Museum: "Yellowstone: Then and Now," through Sept. 1, reception 5:30-7 p.m. May 2; "New Beginnings" Sales Exhibition, May 10-June 17, reception 5:30-8 p.m. May 10; "Wild Things," June 24-Aug. 26; 406-727-8787

Gallery 16: Judy Erickson, April 30-May 11, reception 4-6 p.m. May 3; Kristi Billmeyer and Jim Armstrong, May 14-July 5; 406-453-6103

High Plains Heritage Center: "Plains Country," reception 7:30 p.m. May 23; History Fair, through May 12; "Mapping a Changing Landscape," reception 5:30 p.m. June 27; "Handcrafted: An Expression of American Tradition," through July 28; "Celebrate Central Montana," ongoing; 406-452-3462

Lewis and Clark Interpretive Center: "Rock of Ages: The Geology of the Lewis and Clark Expedition," through June 23; "Mapping Uncharted Territory," reception 7:30 p.m. June 27; 406-727-8733

Paris Gibson Square: Great Falls Public Schools All-City Exhibition, through May 8; "Our Vehicles, Our Lives," "Designed for Living," and "Americas 2000: The Best of the Best," May 15-August 1, reception 5:30 p.m. May 16; "Selections from the Permanent Collection," May 15-Oct. 30; The Photography of John H. Warner, through May 31; "Fallen Sentinels" by Cy Lehrer, June 1-Aug. 31; 406-727-8255

Hardin

Jailhouse Gallery: Alice Fuller, May 3-31; Barbara Gerard-Mitchell, "Paintings from Owl Creek," June and July; 406-665-3239

Helena

Holter Museum: "The Horses of Deborah Butterfield," through May 19; Robert DeWeese, through May 26; Youth Electrum, April 30-May 31; "Indian Flats Installation," May 31-Sept. 1; "Minitreasures," June 7-Aug. 9; 406-442-6400
Montana Historical Society: "An Honest Try," "Life on the Upper Missouri: The Art of Karl Bodmer," "Montana Homeland," and F. Jay Haynes Exhibit, ongoing; 406-444-2694
Myrna Loy Gallery: LeRoy Gibson, May 4-31, reception 6-9 p.m. May 4; Jennifer Racicot Bardsley, June 1-30, reception 6-8 p.m. June 1; 406-443-0287
Upper Missouri Artists Gallery: Sallie Bowen, through May; 406-457-8240

Kalispell

Central School Museum: "Flathead Fish Stories: 100 Years of Bull," and "This Precious Reserve: The U.S. Forest Service in Northwestern Montana," ongoing; 406-756-8381

Hockaday Museum of Art: "Up Close and Personal," May 9-23, auction, 5-9 p.m. May 24; "Abbreccia, Abbreccia," "Naming the Place, Placing the Name," Mike Spence, "Bilder Worte (Picture Words)," and Nancy Cawdrey's artwork, through May 25; "Call of the Mountains, The Artists of Glacier Park," June 27-Oct. 12; "The Blackfeet Tipi Series," reception 6:30 p.m. June 27; 406-755-5268

Knead Cafe: Haakon Ensign, May 5-June 16, reception 5-7 p.m. May 5; 406-755-7510



"Tower Falls" by Lee Silliman is part of the "Yellowstone: Then and Now" exhibit at the C.M. Russell Museum in Great Falls.

Lewistown

Lewistown Art Center: Montana Watercolor Society Members Show, April 30-June 1, reception 5 p.m. May 4; "Stone Poems," and paintings by Pam Sharp, June 4-29; 406-538-8278

Livingston

Garre Fine Art: "The Life and Times of the OTO," June 27-July 25, reception 5:30 p.m. June 27; 406-222-7847

Livingston Depot Center: "The Lewis and Clark Trail Project: Sketchbook Watercolors of Kenneth A. Holder" and "Sand Sculpture in Collonade," May 26-Sept. 21; "Celebrating Our Centennial" and "Rails Across the Rockies," ongoing; 406-222-2300

Miles City

Custer County Art Center: Astrid Preston, "Landscapes of the Mind," and the Biennial Student Art Exhibit, through May 5; Western Art Roundup Exhibit, May 9-July 7, reception 9:30 a.m.-noon May 19; 406-232-0635

Missoula

Art Museum of Missoula: "Lela Autio: A Survey," through June 8, reception 6-8 p.m. May 3; James Bailey, "Head Trips," June 26-Aug. 28, reception 6-8 p.m. June 28; Nancy MacDonald's "Apron Strings," June 26-Aug. 17; 406-728-0447

Historical Museum at Fort Missoula: "Undercover Missoula: Living Quilts, Living Life," May and June; 406-728-3476

Montana Museum of Art and Culture: Monte Dolack Annual Graduation Exhibition, through July 19; 406-243-2019

Sutton West Gallery: "Ceramics," May 1-June 4, reception 5-8 p.m. May 3; "Passages," June 5-July 2, reception 5-8 p.m. June 7; 406-721-5460

UM Gallery of Visual Arts: MFA Thesis Exhibition, through May 17, reception 5-7 p.m. May 3; 406-243-2813

University Center Gallery: UM BFA Senior Thesis Exhibit II, through May 8; 406-243-4991

Red Lodge

Depot Gallery: Robert Pease and Brian Scott, month of May; "Colors of the West," June and July, reception 5-7 p.m. June 8; 406-446-1370

Sidney

MonDak Heritage Center: Custer County Art Show, through May 24; Annual Needlework Show, through June 2; "Spirit of the Plains," June 1-Aug. 18; 406-482-3500

Whitefish

Artistic Touch: Betsey Hurd, "Year of the Horse," June 24-July 15, reception 7-10 p.m. June 28; 406-862-4813

Saddest Pleasure/Montana Coffee Traders Cafe: Patricia Sammons, through May 30, reception 7 p.m. May 3; Berry Conkling, May 31-June 27, reception 7 p.m. May 31; 406-862-2658



A bronze casting of "The Thinker" by Auguste Rodin is on display at the Yellowstone Art Museum in Billings.



MAGDA

Montana Art Gallery Directors Association

MAGDA Member News

LEWISTOWN ART CENTER

Kyle Morrow Paintings and Reception

The Lewistown Art Center recently hosted a reception for artist Kyle Morrow, and her wild and beautiful oil paintings. Even in the middle of a snowstorm, a good crowd turned out to wish her well and admire her work.

Kyle Morrow grew up on the Missouri River Breaks near Fort Benton, where her grandfather homesteaded. Showing early artistic flair, she designed her own clothing in elementary school and soon began drawing. She made several shocking fashion statements with her original creations, and soon left Montana to attend fashion design school in Boston. She worked for several years in clothing design in Denver and Jackson Hole.

In 1979 she attended the University of Alaska, where she studied art. A house fire destroyed all of her paintings, and for several years Morrow lost the desire to paint at all. But in 1992, when she returned home to Montana, she renewed her interest in oil painting and began to capture some of her western heritage and passion for the cowboy way of life on canvas. She shows the movement and power of her subject through the use of unusual colors and bold strokes.

Presently, Kyle Morrow paints from the milieu of ranch country in Grass Range, Montana. Much of her art shows the west the way it was—rugged, barren and full of powerful and scenic beauty. Saddle bronc riders, bald eagles, range cattle, and other western scenes indigenous to the area remain her favorite themes. Through her use of bold strokes and unusual color selections, many of the subjects she captures on canvas seem to have a life of their own.

This show was sponsored by the Yogo Inn and McNair Realty.

ART MOBILE OF MONTANA: Art on Wheels

The Art Mobile of Montana is taking reservations for schools and groups that have not reserved the Art Mobile for this school year. Summer hours are available for groups operating outside the nine-month school cycle. Daytime as well as evening hours are available. Groups that may be interested in this traveling program are: the general public, senior centers, nature centers, and civic groups. The Art Mobile of Montana provides high quality, original art exhibits and art instruction by a professional art educator for Montana residents. A traveling non-profit program, we offer a forum for interactive discussions about art and the importance of the arts. We also offer art lessons reflecting broad issues of art, society, and culture. Contact: Director Sara Colburn at 406-683-2999, or scolburn@bmt.net.

MONDAK HERITAGE CENTER

Upcoming art shows at the MonDak Heritage Center in Sidney include the "5th Annual Needlework Exhibit" – April 24-June 2; "Custer County Art Center Traveling Collection" – April 24-May 24; and "Spirit of the Plains Exhibit" – June 5-August 18. The center is located at 120 3rd Avenue SE. For hours and information, call 406-433-3500.

HOCKADAY MUSEUM OF ART

The Hockaday Museum of Art is pleased to present, "Call of the Mountains, The Artists of Glacier Park," June 27-Oct. 12, 2002. The exhibition will feature the historical artists who wrote about, painted and photographed the park in its early days. These artists played an instrumental part in the designation of this National Park. This major exhibition is curated by Dr. Larry Len Peterson, author of the book *Call of the Mountains - The Artists of Glacier Park*. Dr. Peterson will present a lecture later in the summer, Thursday, 6 p.m. August 22, 2002 followed by a book signing. Among other books Dr. Peterson researched and wrote are, *CM Russell, The*

Legacy, and The Paintings of Phillip R. Goodwin.

The exhibition will feature the major works of art by historical visual artists including: Jon Fery,

Joseph Henry Sharp, John Clarke, Julius Seyler, Phillip R. Goodwin, Charles Marion Russell, Winold Reiss, Maynard Dixon, Joe DeYong and Lone Wolf, and the photography of T.J. Hileman, Roland Reed, Edward Curtis and others. The historical authors of Glacier Park include Frank Bird Linderman, George Bird Grinnell and James Willard Schultz. The exhibition will also feature the historical memorabilia of the Great Northern Railway. Through its advertising campaigns, Great Northern helped to promote and shape much of the early art of Glacier Park.

Early authors such as George Bird Grinnell who first visited Glacier in 1885, were very interested in the Glacier region and wanted to see it protected as a nature preserve. Grinnell and others were the first to lobby

Congress for the proposed national park. The President of Great Northern Railway, Louis Warren Hill, aided in the effort to have the Glacier area declared a National Park.

Glacier Park and the Great Northern Railway have left a wonderful legacy of history and art. The goal of this exhibit is to further this great legacy by educating the public about these historical artists and how they helped to create and promote Glacier National Park.

In addition to "Call of The Mountains: The Artists of Glacier Park," the Hockaday will present the "Blackfeet Tipi Series" from the museum's permanent collection. The series consists of 26 historical serigraphs depicting the many painted designs of the early Blackfeet tipis. Produced primarily by Jessie Wilbur of the Art Department at Montana State College in Bozeman, the serigraphs are accompanied by twelve design origin



"Principessa, Pretty Lady" by Lisa Bulawsky is from the "Americas 2000: The Best of the Best" exhibit at Paris Gibson Square Museum of Art in Great Falls.

legends compiled by Cecile Black Boy under the sponsorship of the Museum of the Plains Indian. Wilbur traveled to the Blackfeet Sun Dance encampments in Montana and Southern Alberta during the summers of 1944-1945 with Olga Ross Hannon, the chairman of Bozeman's Art Department who conceived the entire project. The two women faithfully documented the painted lodges at the encampments with color sketches and slides. Dr. John C. Ewers, director of the Museum of the Plains Indian in Browning in the 1940s, and senior ethnologist in the Department of Anthropology, Smithsonian Institution, discusses the history and significance of the tipi designs in a 20-page booklet.

The project was funded in part by the Montana Arts Council, and toured the state in the late 1970s under the auspices of MAGDA.

In conjunction with this exhibit, the Hockaday is proud to present the work of Mark Miller, a well respected and leading authority on Indian artifacts. Mark has been studying, researching and restoring artifacts for many years, and creates beautiful pieces based on authentic artifacts. Miller will be giving a talk on his work and the history of Blackfeet artifacts during the opening reception Thursday, 6:30 p.m. June 27.

EMERSON CENTER FOR THE ARTS AND CULTURE

The Board of Directors of the Emerson Center for the Arts and Culture is pleased to announce the appointment of Jeane Alm as its new executive director. Alm has been interim director of the Emerson for the past three months. She brings a strong business background to the Emerson as well as extensive experience in promotion and advocacy for the arts. While residing in Big Sky, she was instrumental in the development and incorporation of the Big Sky Arts Association and produced the Big Sky Country Fair.

The board is also pleased to announce that Karen Gaulke has been hired as director of development. Karen has many years of experience in development and fundraising for non-profit organizations, including the Bozeman Film Festival, (Hearing Voices), a national consortium of independent radio producers, and the Greater Yellowstone Coalition, among others. In addition, Karen is the executive producer and host of the new program "Studio A: Arts on the Air," a monthly talk show on Montana PBS featuring Montana artists and their arts. She has resided in Bozeman the past 11 years.

The Emerson at Beall Park Art Center has just completed two community outreach projects with kindergarten and first grade children of Emily Dickinson School and Hawthorne School. The children enjoyed a tour of a group staff exhibit and hands-on projects with ceramic artist Molly Miller and printmaker Kerry Corcoran. These two artists will also participate in a Fine Arts Summer Camp in June.

For further information, call Ellen Ornitz, Visual Arts Director, at 586-3970.

MAGDA-Sponsored Exhibitions, May-June 2002

AMERICAS 2000:

THE BEST OF THE BEST

Sponsored by NDAGA, Minot, ND

Paris Gibson Square Museum of Art
Great Falls • May 15-August 1

ANGUS & CHAROLAIS DRAWINGS BY THEODORE WADDELL

Sponsored by Yellowstone Art Museum, Billings, MT

Custer County Art Center
Miles City • May 1-July 15

MONTANA SURVEY

Maggie Carlson

Sponsored by Custer County Art Center, Miles City, MT
Schoolhouse History and Art Center
Colstrip • April 1-June 1

NAMING THE PLACE, PLACING THE NAME

Jennifer Reifsneider

Sponsored by Art Museum of Missoula, Missoula, MT

Hockaday Museum of Art
Kalispell • March 1-June 1

OUR VEHICLES, OUR LIVES

Sponsored by Powell County Museum, Deer Lodge, MT

Paris Gibson Square Museum of Art
Great Falls • May 15-August 1

SKETCHBOOK WATERCOLORS

FROM THE LEWIS & CLARK

TRAIL PROJECT

Kenneth A. Holder

Sponsored by Holter Museum of Art, Helena, MT

Livingston Depot Center

Livingston • May 15-Oct. 1

STONE POEMS

Frances Foley

Sponsored by Hockaday Museum of Art, Kalispell, MT

Lewistown Art Center

Lewistown • June 1-July 1

2x2x2000

Sponsored by Blackfish Gallery, Portland, OR

Liberty Village Arts Center & Gallery

Chester • May 1-June 1



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Check out these arts oriented websites

Arts and Advocacy:
www.internationalculturalcompass.org provides information on international policies, legislation, funding, research, and developments as they affect the cultural sector.

Arts Education: The Continental Harmony website, www.pbs.org/harmony, profiles 58 projects across the U.S., with teachers guides, audio clips of composers talking about their work, and a Sound Lounge where visitors can play around with a composition's melody, rhythm, and arrangement.

Arts Online: The Register of Creative Communities is an online information source aimed at disseminating examples of and promoting cross-sector links among arts and culture, health, business, environment, regeneration, and community development. Visit www.creativecommunities.org.uk, select the Creative Links icon, and then click on "Register."



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SOS! launches traveling exhibition

Save Outdoor Sculpture! is developing a traveling exhibition, "Preserving Memory: Americans and Their Public Sculpture," that will examine the motivations, conflicts, and collaborations that create sculpture and show how public sculpture prompts reflection and examination of the past.

The virtually free exhibition, available after January 2003, includes public programs and education activities. In addition, SOS! will issue non-competitive Assessment Awards through June 2002 in an effort to fully document more than 400 permanent outdoor sculptures commissioned by the National Endowment for the Arts between 1967 and 1992 for Art in Public Places. For consideration, owners must complete a simple self-assessment form of their sculpture by May 1, 2002. Survey forms can be found on its website, www.heritagepreservation.org; call 888-767-7285 or e-mail rstapp@heritagepreservation.org for more information.

Lela Autio: Artist and activist

by Eva Dunn-Froebig

If it weren't for artist and activist Lela Autio's outspoken and tenacious nature at a City Council meeting 28 years ago, it's likely the Art Museum of Missoula wouldn't exist today.

Autio and other Missoula artists in the 1960s and '70s were sick of displaying their artwork in store windows, the only place local citizens could view art at the time. Autio wanted an art museum, so when the Missoula Public Library was moving from the Carnegie Library building to its current location on Main Street in 1974, she and other advocates took action.

When the vote was scheduled, museum proponents crowded into a room full of university students who were at the City Council meeting to protest a housing issue. At first, the council voted against housing an art museum in the Carnegie Library.

After voting, City Council member Stan Healy said before thinking about starting an art museum the community should worry about dragging the unsightly abandoned cars from Missoula's streets, Autio recalls. In response Autio stood up and said, "If we had a good museum and an education program maybe people would know better than to leave wrecked cars on the street." The roomful of college students applauded Autio's comeback. Autio says the City Council must have thought the students were with her because they voted again, this time 9-3 for the museum.

Now, 28 years after Autio spoke up for the Art

Museum of Missoula, she is having her first solo exhibition there. The museum-wide display includes paintings, woodcuts and soft sculpture made by Autio during the past six decades.

The former art teacher and wife of renowned ceramist Rudy Autio is perhaps best known in Missoula for her advocacy and activism. At 75, part of her motivation has been to make things better for her four children and five grandchildren.

She's also inspired to improve the community and help others in response to the support she received as an "impoverished" child growing up in Great Falls. "There were teachers who really helped me get a start," Autio says. "If they hadn't I'd probably still be working in a dime store all these years."

Over the years, she's been a steadfast advocate for education and the environment. She continues to help young artists by purchasing their artwork, giving them money for school, and helping them find jobs. Currently, she's organizing an art auction to raise money to build art studios for graduate students at Montana State University. The studios on campus aren't up to fire code and are no longer useable.

It seems Autio is determined to accomplish as much as she possibly can in life. Quoting the popular bumper sticker, "Well-behaved women rarely make history," Autio says she'll continue helping people and standing up for what she believes in. "You've got to step out and make changes when you see things need changing."



Lela Autio poses with doll, dressed in plastic clothes, that's part of the Art Museum of Missoula retrospective.

Lela Autio: A Survey, paintings, prints and colorful soft sculpture, continuing through June 15 at the Art Museum of Missoula.
Friday, May 3, 6 – 8 p.m., *Artist's Reception* with Lela Autio.
Saturday, May 4, 10 a.m. – 12 p.m., *Soft Sculpture Children's Workshop*, taught by Lela Autio.



Joe Abbrescia's painting, "High Way Travellers" won the Best of Show Award at the annual C.M. Russell auction.

Russell auction sets new record

The annual C.M. Russell Art Auction took in a record \$1.43 million March 15-16 – the most in its 34-year history. The previous record, set two years ago, was \$1.16 million.

The Great Falls Advertising Federation hosts this annual fundraiser for the C.M. Russell Museum.

The auction also netted the highest price ever paid for a single painting. An anonymous buyer offered \$240,000 for an 1897 Russell watercolor, "Waiting," which will be donated to the museum.

Among living artists, "The Mandan Buffalo Hunt" by Charles Fritz of Billings brought the high bid, selling for \$43,000. A Fritz oil, "Encampment," drew \$31,000 – the top bid during Friday night's auction.

"High Way Travellers," by Kalispell artist Joe Abbrescia, won the Juror's Best of Show Award. It sold for \$33,000.

Bigfork sculptor Eric Thorsen won the People's Choice award for best sculpture; his bronze "Arab Colt" sold for \$29,000.



MAGDA

Touring Exhibitions Needed

The Montana Art Gallery Directors Association (MAGDA) is currently soliciting exhibition proposals for 2003, 2004, and 2005. The MAGDA Board of Trustees will be meeting in June to review and select exhibition proposals to present to the MAGDA membership for POSSIBLE bookings during its annual conference/booking session in September.

ALL EXHIBITS MUST BE SPONSORED BY AN ARTS ORGANIZATION.

The sponsor organization is responsible for preparing the exhibit for tour, including professional crating, press packets, condition reporting book, shipping to first venue, labels, interpretive text, etc. All contracts and communications with MAGDA will be made directly with the sponsor.

ALL FRAMED PIECES MUST USE PLEXIGLASS.

THE FOLLOWING INFORMATION MUST BE INCLUDED IN THE PROPOSAL

1. Processing fee of \$10.00 per proposal.
2. Name, address, and phone number of lender and/or sponsoring organization.
3. Title and description of proposed exhibit.
4. Number of pieces in proposed exhibit.
5. Space requirements (running wall or square feet).
6. Available dates (at least four consecutive months available for three exhibitions and travel time for each exhibit). We will be booking for 2003, 2004, and 2005.
7. Rental fee you desire for each four-week period.
8. Insurance value and designation of insurance responsibility.
9. Exact number and exact weights of crates. MAGDA requires

MARK YOUR CALENDARS FOR MAGDA'S 2002 Annual Meeting & Booking Conference "Cultural Connections"

September 25 - 27, 2002

Chico Hot Springs

Make your room reservations now by calling
Chico Hot Springs at (406) 333-4933

the lender to pay shipping to the first venue. The lender is also responsible for crating charges. CRATES MUST BE PROFESSIONALLY MADE, SAFE TO TRAVEL, AND REASONABLY SIZED.

10. A HIGH QUALITY 35 mm slide of each piece in the proposed exhibit. Slides must be clearly numbered and labeled. Slides must be specific to the pieces that will travel. No substitutions or deletions in the exhibit will be permitted.
11. A correlated slide checklist with pertinent information (artist, title, date, media, size).
12. Special restrictions or requirements.
13. Publicity available (catalog, press release, b/w photos, brochure, poster, etc.)
14. SAFE FOR RETURN OF SLIDES.

PROPOSALS MISSING ANY OF THESE MATERIALS MAY NOT BE REVIEWED.

DEADLINE FOR SUBMITTING PROPOSALS: JUNE 1, 2002

For more information, contact Patty Bergquist, Executive Director, at 2112 First Avenue North, Great Falls, MT, 59401; (406) 761-1797; e-mail: montanaart@hotmail.com; www.mt-magda.org.

ALL ABOARD

Artrain rolls through Montana

Artrain USA, the nation's only traveling art museum on a train, is coming to Missoula May 4-12 and to Troy May 17-20 to present its exhibition, "Artistry of Space," featuring artworks from NASA and the National Air and Space Museum art collections.

The Missoula stay is hosted by the Missoula Cultural Council. Artrain USA will be open for public viewing noon-7 p.m. May 4-5 and 11-12 at Southgate Mall Shopping Center. School children will tour the exhibits May 6-7 and May 9-10.

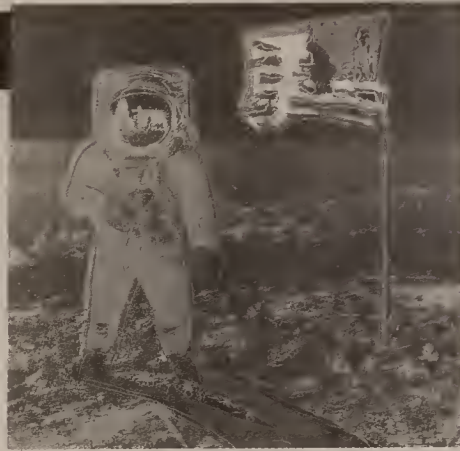
The train is open in Troy 10 a.m.-5 p.m. May 18-19, with school tours scheduled for May 17 and 20. An art and craft fair will fill the grounds of the adjacent museum throughout the weekend. The Troy Fine Arts Council is coordinating the visit.

Artrain USA's "Artistry of Space" national tour is sponsored by DaimlerChrysler. Montana Rail Link is responsible for transporting Artrain USA to Montana and local businesses and cultural organizations are providing additional support.

"Artistry of Space" is a collection of paintings, drawings, prints and sketches that reflect the excitement and energy of space exploration. Since the inception of NASA's Art Program in 1962, NASA has invited more than 250 American artists to be involved in the U.S. space programs and to interpret space flight through art.

In a creative melding of art and space, the artists documented the work of engineers, astronauts, and scientists. From the excitement of the initial effort to put a man on the moon to recent endeavors such as the Mars Pathfinder mission and the Hubble Space Telescope, artists including Peter Max, Robert McCall, Robert Rauschenberg, Norman Rockwell, Andy Warhol and James Wyeth have captured the spirit of space exploration.

This is the third time that Artrain has visited Missoula and its 1998 visit drew more than 5,200 visitors. The train will make its second visit to Troy; the first stop in 1998 attracted 2,700 people.



A painting by pop artist Andy Warhol is among the artwork featured in the "Artistry of Space" exhibit.

Visitors are invited to tour the gallery, take part in an interactive program, visit the gift shop and view Artrain USA's resident artist and local community artists demonstrating their skills. Designed with the newcomer in mind, but with the sophistication that an experienced museum patron can also appreciate, "Artistry of Space" is sure to be entertaining and informative to visitors of all ages.

Artrain comes to Troy: "The community pulls it off"

(Continued from page 1)

The price tag for an Artrain visit ranges from \$8,000-\$12,000. In 1998, the Fine Arts Council applied for a grant from Artrain to finance the first stop in Troy; this time around, however, most of the fundraising came from local individuals and businesses. According to Lersbak, the group began soliciting donations from previous sponsors in January. "Mainly, we just capitalized on what happened before," she says.

It helped considerably that the first visit was a hit across the board, drawing praise from schools, the news media, senior citizens and community members. "We met with such success, such support," says Lersbak. "It was

obvious that the demand was here for this kind of thing."

The first time through was daunting, she recalls. However, Artrain does provide clear and specific directions to help novice organizations prepare for the event. "It's much easier this time around," she adds.

According to Lersbak, any community could host Artrain, as long as three main ingredients are in place. First of all, a host town must have a railway siding that's at least 450 feet long where the train can park for several days. A community also needs a plan for raising from \$8,000-\$12,000, which can include grants and in-kind donations, and the volunteer force to fulfill the committee obligations.

The train's first visit to Troy in 1998 attracted more than 2,700 visitors and hundreds of schoolchildren. Artrain, which is comprised of five cars, is tugged to each destination, courtesy of the local railroad. "It's like someone catching a taxi wherever they go," says Lersbak.

Since its inception in 1971, the train has traveled to 44 states and the District of Columbia, delighting more than 2.78 million visitors in 675 communities. Prior to its stop in Troy, the train will visit Missoula May 4-12.

To learn how to schedule an Artrain visit, call 800-ART-1971.

Voulkos: A pioneering ceramist

(Continued from page 1)

Autio (who also studied art at MSU) and Voulkos became the first resident artists at the fledgling Archie Bray Foundation in Helena. The two friends labored in the brickyard and made production pots to sustain the foundation. While at the Bray, Voulkos was exposed to some of the leading ceramists of the time, including British artist Bernard Leach and Japanese potters Shoji Hamada and Soetsu Yanagi.

In 1953, Voulkos taught a three-week workshop at Black Mountain College in North Carolina, where he was introduced to several avant-garde American artists, including painters Josef Albers and Robert Rauschenberg, choreographer Merce Cunningham and composer John Cage. He was inspired by the way these artists "begin to invent within their form."

When Voulkos returned to Montana, his work "changed very dramatically," Autio recalls. Abstract expressionism was "the glove [Pete] had to put his hand into."

In fact, both artists are now main characters in any textbook about modern ceramics – credited with liberating clay in the 1950s by giving it new form, shape and expression.

In 1954, Voulkos left the Bray to head up the new ceramics program at the Los Angeles County Art Institute (now known as the Otis Art Institute). Just six years after leaving Montana his work was the subject of a solo exhibition at New York's Museum of Modern Art. He often returned to the Bray for workshops and made an annual summer migration to Bozeman to visit his family.

"Peter opened a door," said New York ceramic arts historian Garth Clark, who featured Voulkos's work in "A Century of Ceramics," a landmark 1979 book and exhibition in Syracuse, NY. "He removed ceramics from the death grip

of good taste, which is what the decorative arts tradition had been."

In an obituary in the *Los Angeles Times*, writer Christopher Knight described how Voulkos began to transform clay. "In place of the traditional potter's concern for volume and lightness, he pursued mass and weight. Rather than integrating surface decoration and form in a seamless, unified manner, he set them against one another. Asymmetry replaced symmetry. When a bowl was pierced with holes and turned upside-down to stand on its thickened rim, function went out the window ..."

In 1959, Voulkos was chosen to develop a ceramics program at the University of California at Berkeley, and taught there for 25 years. He had a sprawling studio and home in an old warehouse in Oakland, where he lived with his wife, artist Ann Adair Voulkos. They had a son, Aris, and a daughter, Pier (from his first marriage).

Kenneth Price, a former student of Voulkos who is considered the most direct heir to his legacy, told the *Los Angeles Times*: "He is the most important person in clay of the 20th century."

Voulkos received a Rodin Prize (1959), a Guggenheim Fellowship (1984), the Distinguished Artist Award for Lifetime Achievement from the College Art Association (1997) and honorary doctorates from four American art schools.

In her book *Peter Voulkos*, author Rose Slivka describes a workshop with the artist: "Voulkos creates his pieces while the audience watches, much like a fine jazz musician creates music while he is playing before his audience. He is so secure in his craft that he is able to trust his spontaneity ... as a precise reflex of knowledge, experience and timing."

"Clay's like anything else," Voulkos told stu-

Voulkos Fellowship established at Bray

The family of Peter Voulkos – his wife, Ann, daughter Pier and son Aris – have decided to establish a visiting artist fellowship in the artist's name at the Archie Bray Foundation in Helena.

"We're thrilled that the family felt this was the appropriate place," says Bray director Josh DeWeese.

Voulkos, who was born and raised in Bozeman, co-managed the Archie Bray with Rudy Autio in the early 1950s before moving to California, where his work began to earn national acclaim.

The Peter Voulkos Visiting Artist Fellowship would allow the Bray to invite prominent artists to spend up to a month at the Foundation. "We would be looking at artists who stretch the boundaries of the medium – that's the central theme," says DeWeese. "Pete was such a pioneer."

The fellowship committee hopes to establish an endowment of at least \$150,000. For details, call the foundation at 406-443-3502.

dents. "If you treat it right, it'll treat you right."

About 70 people attended a memorial in his honor on Feb. 26 at the Archie Bray Foundation in Helena. He was also honored at the annual meeting of the National Council for the Education of Ceramic Arts, March 13-16 in Kansas City, with eulogies given by Rudy Autio and Ken Ferguson. Memorial celebrations were also held at the Berkeley Museum March 29 and the Oakland Museum April 6.

(Excerpts from *A Ceramic Continuum* and *Peter Voulkos*)



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Lewis & Clark Bicentennial plans get underway

The Lewis and Clark Expedition Bicentennial is taking shape through the efforts of a federal inter-agency task force and the National Lewis and Clark Bicentennial Council.

Cultural and heritage organizations interested in developing projects for the bicentennial should consult the Lewis and Clark Bicentennial Funding Sourcebook, which lists existing sources of federal, state and philanthropic support for bicentennial projects. For details on the sourcebook, visit the Department of Interior website at www.doi.gov/sourcebook.

Another source of funding for such activities is the National Endowment for the Arts' Challenge America program, which is awarding matching grants of \$5,000-\$10,000 for cultural tourism, planning or inventories of cultural resources. To learn more, visit the NEA website at www.arts.gov.



Transforming Organizations: Why Firms Fail

By John Kotter
From *Leading Change*

By any objective measure, the amount of significant, often traumatic, change in organizations has grown tremendously over the past two decades. Although some people predict that most of the reengineering, restructurizing, mergers, downsizing, quality efforts, and cultural renewal projects will soon disappear, I think that is highly unlikely.

Powerful macroeconomic forces are at work here, and these forces may grow even stronger over the next few decades. As a result, more and more organizations will be pushed to reduce costs, improve the quality of products and services, locate new opportunities for growth, and increase productivity.

To date, major change efforts have helped some organizations adapt significantly to shifting conditions, have improved the competitive standing of others, and have positioned a few for a far better future. But in too many situations the improvements have been disappointing and the carnage has been appalling, with wasted resources and burned-out, scared, or frustrated employees.

To some degree, the downside of change is inevitable. Whenever human communities are forced to adjust to shifting conditions, pain is ever present. But a significant amount of the waste and anguish we've witnessed in the past decade is avoidable. We've made a lot of errors, the most common of which are these.

ERROR #1:

Allowing Too Much Complacency

By far the biggest mistake people make when trying to change organizations is to plunge ahead without establishing a high enough sense of urgency in fellow managers and employees. This error is fatal because transformations always fail to achieve their objectives when complacency levels are high.

When Adrien was named head of the specialty chemicals division of a large corporation, he saw lurking on the horizon many problems and opportunities, most of which were the product of the globalization of his industry. As a seasoned and self-confident

executive, he worked day and night to launch a dozen new initiatives to build business and margins in an increasingly competitive marketplace. He realized that few others in his organization saw the dangers and possibilities as clearly as he did, but he felt this was not an insurmountable problem. They could be induced, pushed, or replaced.

Two years after his promotion, Adrien watched initiative after initiative sink in a sea of complacency. Regardless of his inducements and threats, the first phase of his new product strategy required so much time to implement that competitor counter-moves offset any important benefit.

He couldn't secure sufficient corporate funding for his big reengineering project. A reorganization was talked to death by skilled filibusterers on his staff.

In frustration, Adrien gave up on his own people and acquired a much smaller firm that was already successfully implementing many of his ideas. Then, in a subtle battle played out over another two years, he watched with amazement and horror

as people in his division with little sense of urgency not only ignored all the powerful lessons in the acquisition's recent history but

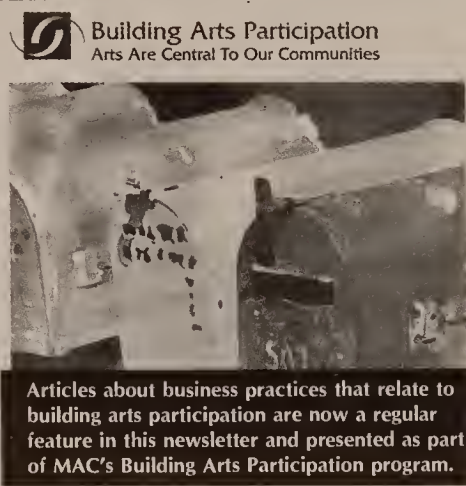
actually stifled the new unit's ability to continue to do what it had been doing so well.

Smart individuals like Adrien fail to create sufficient urgency at the beginning of a business transformation for many different but interrelated reasons. They overestimate how much they can force big changes on an organization. They underestimate how hard it is to drive people out of their comfort zones. They don't recognize how their own actions can inadvertently reinforce the status quo.

They lack patience: "Enough with the preliminaries, let's get on with it." They become paralyzed by the downside possibilities associated with reducing complacency: people becoming defensive, morale and short-term results slipping. Or, even worse, they confuse urgency with anxiety, and by driving up the latter they push people even deeper into their foxholes and create even more resistance to change.

If complacency were low in most organizations today, this problem would have limited importance. But just the opposite is true. Too much past success, a lack of visible crises, low performance standards, insufficient feedback from external constituencies, and more all add up to: "Yes, we have our problems, but they aren't that terrible and I'm doing my job just fine," or "Sure we have big problems, and they are all over there."

Without a sense of urgency, people won't give that extra effort that is often essential. They won't make needed sacrifices. Instead they cling to the status quo and resist initiatives from above. As a result, reengineering bogs down, new strategies fail to be implemented well, acquisitions aren't assimilated properly, downsizings never get at those least necessary



Building Arts Participation
Arts Are Central To Our Communities

Articles about business practices that relate to building arts participation are now a regular feature in this newsletter and presented as part of MAC's Building Arts Participation program.

expenses, and quality programs become more surface bureaucratic talk than real business substance.

ERROR #2:

Failing to Create a Sufficiently Powerful Guiding Coalition

Major change is often said to be impossible unless the head of the organization is an active supporter. What I am talking about here goes

far beyond that. In successful transformations, the president, division general manager, or department head plus another five, fifteen, or fifty people with a commitment to improved performance pull together as a team.

This group rarely includes all of the most senior people because some of them just won't buy in, at least at first. But in the most successful cases, the coalition is always powerful – in terms of formal titles, information and

expertise, reputations and relationships, and the capacity for leadership.

Individuals alone, no matter how competent or charismatic, never have all the assets needed to overcome tradition and inertia except in very small organizations. Weak committees are usually even less effective.

Efforts that lack a sufficiently powerful guiding coalition can make apparent progress for a while. The organizational structure might be changed, or a reengineering effort might be launched. But sooner or later, countervailing forces undermine the initiatives.

In the behind-the-scenes struggle between a single executive or a weak committee and tradition, short-term self-interest, and the like, the latter almost always win. They prevent structural change from producing needed behavior change. They kill reengineering in the form of passive resistance from employees and managers. They turn quality programs into sources of more bureaucracy instead of customer satisfaction.

As director of human resources for a large U.S.-based bank, Claire was well aware that her authority was limited and that she was not in a good position to head initiatives outside the personnel function. Nevertheless, with growing frustration at her firm's inability to respond to new competitive pressures except through layoffs, she accepted an assignment to chair a "quality improvement" task force. The next two years would be the least satisfying in her entire career.

The task force did not include even one of the three key line-managers in the firm. After having a hard time scheduling the first meeting – a few committee members complained of being exceptionally busy – she knew she was in trouble.

State Capitol celebrates centennial

The Montana Capitol turns 100 years old this summer, and many Montanans are expected to flock to Helena for the centennial celebration.

Set for July 5-6, the event will include a parade, ball, entertainment, an ice-cream social, barbecue, street dance and a reenactment of the Capitol dedication. Tours of the building, which recently underwent a major restoration, are also on tap.

The Montana Capitol Restoration Foundation is sponsoring the celebration, which has been six years in the planning. Honorary Chairs are Governor Judy Martz and her husband, Harry.

For an up-to-date schedule of activities, visit the website, www.montana.capitol.com.

Eight Errors Common to Organizational Change Efforts and Their Consequences

COMMON ERRORS

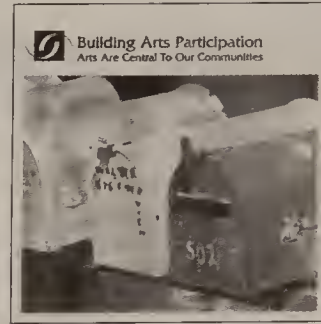
- Allowing too much complacency
- Failing to create a sufficiently powerful guiding coalition
- Underestimating the power of vision
- Undercommunicating the vision by a factor of 10 (or 100 or even 1,000)
- Permitting obstacles to block the new vision
- Failing to create short-term wins
- Declaring victory too soon
- Neglecting to anchor changes firmly in the corporate culture

CONSEQUENCES

- New strategies aren't implemented well
- Acquisitions don't achieve expected synergies
- Reengineering takes too long and costs too much
- Downsizing doesn't get costs under control
- Quality programs don't deliver hoped-for results

Transforming Organizations: Why Firms Fail

(Continued from previous page)



And nothing improved much after that. The task force became a caricature of all bad committees: slow, political, aggravating. Most of the work was done by a small and dedicated subgroup. But other committee members and key line-managers developed little interest in or understanding of this group's efforts, and next to none of the recommendations was implemented. The task force limped along for 18 months and then faded into oblivion.

Failure here is usually associated with underestimating the difficulties in producing change and thus the importance of a strong guiding coalition. Even when complacency is relatively low, firms with little history of transformation or teamwork often undervalue the need for such a team or assume that it can be led by a staff executive from human resources, quality, or strategic planning instead of a key line manager.

No matter how capable or dedicated the staff head, guiding coalitions without strong line leadership never seem to achieve the power that is required to overcome what are often massive sources of inertia.

ERROR #3: Underestimating the Power of Vision

Urgency and a strong guiding team are necessary but insufficient conditions for major change. Of the remaining elements that are always found in successful transformations, none is more important than a sensible vision.

Vision plays a key role in producing useful change by helping to direct, align, and inspire actions on the part of large numbers of people. Without an appropriate vision, a transformation effort can easily dissolve into a list of confusing, incompatible, and time-consuming projects that go in the wrong direction or nowhere at all.

Without a sound vision, the reengineering project in the accounting department, the new 360-degree performance appraisal from human resources, the plant's quality program, and the cultural change effort in the sales force either won't add up in a meaningful way or won't stir up the kind of energy needed to properly implement any of these initiatives.

Sensing the difficulty in producing change, some people try to manipulate events quietly behind the scenes and purposefully avoid any public discussion of future direction. But without a vision to guide decision making, each and every choice employees face can dissolve into an interminable debate. The smallest of decisions can generate heated conflict that saps energy and destroys morale. Insignificant tactical choices can dominate discussions and waste hours of precious time.

In many failed transformations, you find plans and programs trying to play the role of vision.

As the so-called quality czar for a communications company, Conrad spent much time and money producing four-inch-thick notebooks that described his change effort in mind-numbing detail. The books spelled out procedures, goals, methods, and deadlines.

But nowhere was there a clear and compelling statement of where all this was leading. Not surprisingly, when he passed out hundreds of these notebooks, most of his employees reacted with either confusion or alienation. The big thick books neither rallied them together nor inspired change. In fact, they may have had just the opposite effect.

In unsuccessful transformation efforts, management sometimes does have a sense of direction, but it is too complicated or blurry to be useful. Recently I asked an executive in a midsize British manufacturing firm to describe his vision and received in return a barely

comprehensible thirty-minute lecture. He talked about the acquisitions he was hoping to make, a new marketing strategy for one of the products, his definition of "customer first," plans to bring in a new senior-level executive from the outside, reasons for shutting down the office in Dallas, and much more.

Buried in all this were the basic elements of a sound direction for the future. But they were buried, deeply.

A useful rule of thumb: Whenever you cannot describe the vision driving a change initiative in five minutes or less and get a reaction that signifies both understanding and interest, you are in for trouble.

Error #4: Undercommunicating the Vision by a Factor of 10 (or 100 or even 1,000)

Major change is usually impossible unless most employees are willing to help, often to the point of making short-term sacrifices. But people will not make sacrifices, even if they are unhappy with the status quo, unless they think the potential benefits of change are attractive and unless they really believe that a transformation is possible. Without credible communication, and a lot of it, employees' hearts and minds are never captured.

Three patterns of ineffective communication are common, all driven by habits developed in more stable times.

In the first, a group actually develops a pretty good transformation vision and then proceeds to sell it by holding only a few meetings or sending out only a few memos. Its members, thus having used only the smallest fraction of the yearly intra-company communication, react with astonishment when people don't seem to understand the new approach.

In the second pattern, the head of the organization spends a considerable amount of time making speeches to employee groups, but most of her managers are virtually silent. Here vision captures more of the total yearly communication than in the first case, but the volume is still woefully inadequate.

In the third pattern, much more effort goes into newsletters and speeches, but some highly visible individuals still behave in ways that are antithetical to the vision, and the net result is that cynicism among the troops goes up while belief in the new message goes down.

One of the finest CEOs I know admits to failing here in the early 1980s. "All the time," he tells me, "it seemed like we were spending a great deal of effort trying to communicate our ideas. But a few years later, we could see that the distance we went fell short by miles. Worse yet, we would occasionally make decisions that others saw as inconsistent with our communication. I'm sure that some employees thought we were a bunch of hypocritical jerks."

Communication comes in both words and deeds. The latter is generally the most powerful form. Nothing undermines change more than behavior by important individuals that is inconsistent with the verbal communication. And yet this happens all the time, even in some well-regarded companies.

Whenever smart and well-intentioned people avoid confronting obstacles, they disempower employees and undermine change.

ERROR #5: Permitting Obstacles to Block the New Vision

The implementation of any kind of major change requires action from a large number of people. New initiatives fail far too often when employees, even though they embrace a new vision, feel disempowered by huge obstacles in their paths. Occasionally, the roadblocks are only in people's heads and the challenge is to convince them that no external barriers exist. But in many cases, the blockers are very real.

Sometimes the obstacle is the organizational structure. Narrow job categories can undermine efforts to increase productivity or improve customer service. Compensation or performance-appraisal systems can force people to choose between the new vision and their self-interests. Perhaps worst of all are supervisors who refuse to adapt to new circumstances and who make demands that are inconsistent with the transformation.

One well-placed blocker can stop an entire change effort. Ralph did. His employees at a major financial services company called him "The Rock," a nickname he chose to interpret in a favorable light.

Ralph paid lip service to his firm's major change efforts but failed to alter his behavior or to encourage his managers to change. He didn't reward the ideas called for in the change vision. He allowed human resource systems to remain intact even when they were clearly inconsistent with the new ideals. With these actions, Ralph would have been disruptive in any management job. But he wasn't in just any management job. He was the number three executive at his firm.

Ralph acted as he did because he didn't believe his organization needed major change and because he was concerned that he couldn't produce both change and the expected operating results. He got away with this behavior because the company had no history of confronting personnel problems among executives, because some people were afraid of him, and because his CEO was concerned about losing a talented contributor.

The net result was disastrous. Lower-level managers concluded that senior management had misled them about their commitment to transformation, cynicism grew, and the whole effort slowed to a crawl.

Whenever smart and well-intentioned people avoid confronting obstacles, they disempower employees and undermine change.

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USPS hikes nonprofit postage rates

The U.S. Postal Service plans to increase standard nonprofit letter rates from 15.8 cents to 16.5 cents, an increase of 4.4 percent. Rates for periodicals will go up by an average of 10 percent when new postal rates take effect June 30.

Many mail experts expect the Postal Service to propose another increase, perhaps even larger, in October. The agency, which has been hurt by the terrorist and anthrax attacks, as well as the slowing economy, expects to lose \$3 billion this year — even with the June rate increase.

— The
Chronicle of
Philanthropy

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Transforming Organizations: Why Firms Fail

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NEA updates cultural funding resource

Cultural Funding: Federal Opportunities, the National Endowment for the Arts' web resource on federal funding programs, has been updated to include additional programs and more examples of successful projects.

Launched in March 2000, this web resource assists nonprofit arts organizations in identifying potential federal support for cultural projects and accessing that support. The address is www.arts.gov/federal.html.

Cultural Funding: Federal Opportunities has three components: examples of arts organizations' projects that have received funding through programs within federal departments and agencies; a directory of those programs; and reference tools to further assist the research process.

For additional information, contact the NEA's Office of Communications at 202-682-5570, or visit the website at www.arts.gov.

ERROR #6:

Failing to Create Short-Term Wins

Real transformation takes time. Complex efforts to change strategies or restructure businesses risk losing momentum if there are no short-term goals to meet and celebrate. Most people won't go on the long march unless they see compelling evidence within six to 18 months that the journey is producing expected results. Without short-term wins, too many employees give up or actively join the resistance.

Creating short-term wins is different from hoping for short-term wins. The latter is passive, the former active. In a successful transformation, managers actively look for ways to obtain clear performance improvements, establish goals in the yearly planning system, achieve these objectives, and reward the people involved with recognition, promotions, or money.

In change initiatives that fail, systematic effort to guarantee unambiguous wins within six to 18 months is much less common. Managers either just assume that good things will happen or become so caught up with a grand vision that they don't worry much about the short term.

Nelson was by nature a "big ideas" person. With assistance from two colleagues, he developed a conception for how his inventory control (IC) group could use new technology to radically reduce inventory costs without risking increased stock outages.

The three managers plugged away at implementing their vision for a year, then two. By their own standards, they accomplished a great deal: new IC models were developed, new hardware was purchased, new software was written.

By the standards of skeptics, especially the divisional controller, who wanted to see a big dip in inventories or some other financial benefit to offset the costs, the managers had produced nothing. When questioned, they explained that big changes require time. The controller accepted that argument for two years and then pulled the plug on the project.

People often complain about being forced to produce short-term wins, but under the right circumstances that kind of pressure can be a useful element in a change process. When it becomes clear that quality programs or cultural change efforts will take a long time, urgency levels usually drop. Commitments to produce short-term wins can help keep complacency down and encourage the detailed analytical thinking that can usefully clarify or revise transformational visions.

In Nelson's case, that pressure could have forced a few money-saving course corrections and speeded up partial implementation of the new inventory control methods. And with a couple of short-term wins, that very useful project would probably have survived and helped the company.

ERROR #7:

Declaring Victory Too Soon

After a few years of hard work, people can be tempted to declare victory in a major change effort with the first major performance improvement. However, until changes sink down deeply into the culture, which for an entire company

can take three to ten years, new approaches are fragile and subject to regression.

In the recent past, I have watched a dozen change efforts operate under the reengineering theme. In all but two cases, victory was declared and the expensive consultants were paid and thanked when the first major project was completed, despite little, if any, evidence that the original goals were accomplished or that the new approaches were being accepted by employees.

Within a few years, the useful changes that had been introduced began slowly to disappear. In two of the ten cases, it's hard to find any trace of the reengineering work today.

I recently asked the head of a reengineering-based consulting firm if these instances were unusual. She said: "Not at all, unfortunately. For us, it is enormously frustrating to work for a few years, accomplish something, and then have the effort cut off prematurely. Yet it happens far too often. The time frame in many corporations is too short to finish this kind of work and make it stick."

Over the past few decades, I've seen the same sort of thing happen to quality projects, organization development efforts, and more. Typically, the problems start early in the process: the urgency level is not intense enough, the guiding coalition is not powerful enough, the vision is not clear enough. But the premature victory celebration stops all momentum. And then powerful forces associated with tradition take over.

Ironically, a combination of idealistic change initiators and self-serving change resisters often creates this problem. In their enthusiasm over a clear sign of progress, the initiators go overboard. They are then joined by resisters, who are quick to spot an opportunity to undermine the effort.

After the celebration, the resisters point to the victory as a sign that the war is over and the troops should be sent home. Weary troops let themselves be convinced that they won. Once

home, foot soldiers are reluctant to return to the front. Soon thereafter, change comes to halt and irrelevant traditions creep back in.

Declaring victory too soon is like stumbling into a sinkhole on the road to meaningful change. And for

a variety of reasons even smart people don't just stumble into that hole. Sometimes they jump in with both feet.

ERROR #8:

Neglecting to Anchor Changes Firmly in the Corporate Culture

In the final analysis, change sticks only when it becomes "the way we do things around here," when it seeps into the very bloodstream of the work unit or corporate body. Until new behaviors are rooted in social norms and shared values, they are always subject to degradation as soon as the pressures associated with a change effort are removed.

Two factors are particularly important in anchoring new approaches in an organization's culture. The first is a conscious attempt to show people how specific behaviors and attitudes have helped improve performance. When people are left on their own to make the connections, as is often the case, they can easily create inaccurate links.

Because change occurred during charismatic Coleen's time as department head, many employees linked performance improvements with her flamboyant style instead of the new "customer first" strategy that had in fact made the difference. As a result, the lesson imbedded in the culture was "Value Extroverted Managers" instead of "Love Thy Customer."

Anchoring change also requires that sufficient time be taken to ensure that the next generation of management really does personify the new approach. If promotion criteria are not reshaped, another common error, transformations rarely last. One bad succession decision at the top of an organization can undermine a decade of hard work.

Poor succession decisions at the top of companies are likely when boards of directors are not an integral part of the effort. In three instances I have recently seen ... because the boards simply did not understand the transformations in any detail, they could not see the problem with their choice of successors.

The retiring executive in one case tried unsuccessfully to talk his board into a less seasoned candidate who better personified the company's new ways of working. In the other instances, the executives did not resist the board choice because they felt their transformations could not be undone. But they were wrong. Within just a few years, signs of new and stronger organizations began to disappear at all three companies.

Smart people miss the mark here when they are insensitive to cultural issues. Economically oriented finance people and analytically oriented engineers can find the topic of social norms and values too soft for their tastes. So they ignore culture — at their peril.

The Eighth Mistake

None of these change errors would be that costly in a slower moving and less competitive world. Handling new initiatives quickly is not an essential component of success in relatively stable or cartel-like environments. The problem for us today is that stability is no longer the norm. And most experts agree that over the next few decades the business environment will become only more volatile.

Making any of the eight errors common to transformation efforts can have serious consequences. In slowing down the new initiatives, creating unnecessary resistance, frustrating employees endlessly, and sometimes completely stifling needed change, any of these errors could cause an organization to fail to offer the products or services people want at prices they can afford. Budgets are then squeezed, people are laid off, and those who remain are put under great stress. The impact on families and communities can be devastating. As I write this, the fear generated by this disturbing activity is even finding its way into presidential politics.

These errors are not inevitable. With awareness and skill, they can be avoided or at least greatly mitigated. The key lies in understanding why organizations resist needed change, what exactly is the multistage process that can overcome destructive inertia, and, most of all, how the leadership that is required to drive that process in a socially healthy way means more than good management.

This article was reprinted courtesy of the Wallace-Reader's Digest Fund.

Until new behaviors are rooted in social norms and shared values, they are always subject to degradation as soon as the pressures associated with a change effort are removed.



Law and the Art World

Thoughts on estate planning for artists

By Bill Frazier © 2002

This article is prompted by considerations given to the estate disposition of an artist client's long time collection of his own inventory and other art work. This client is unique in that he has kept one of each piece of sculpture he has ever completed and a good photographic reference of work collected from other artists. His interest is in preserving the inventory as an intact collection and eliminating the problem of estate taxes – and no, they have not been abolished.

His potential heirs are not interested in art work and he does not want the collection converted into cash or other liquid assets, or broken up and distributed here and there. This is what he is going to do.

First, he is carefully packaging and numbering the pieces and providing detailed identification information and background reference on each piece – the inventory. Copies of the inventory will be left with a knowledgeable friend, the donee organization and with his will. This inventory will also include the location and condition of each piece.

The core collection will include one casting of each piece, whether labeled as an artist copy or otherwise. Where more than one casting of each piece is included, directions for disposition of the extra will be specified.

Examples of disposition would be sale for maintenance of the collection, sale or donation to other organizations or museums, or sale for other reasonable specified purposes such as art scholarships or gifts to other art-related institutions. Instructions will provide for such things as exhibition of the whole or parts of the collection, travel, preservation or conservation and storage. Any income generated from exhibition, or sale of extras, will be used for maintenance or scholarship needs, so as to maintain the tax-exempt purpose.

Transfer of the copyrights in the work to the organization should also be considered. Copyrights have value, and depending on the size of the estate, such a transfer could reduce taxes. Transfer to the organization would also assist in the organization's use of the collection, reproduction as necessary, exhibition and publication.

The donee organization will be a nonprofit and tax-exempt arts organization which will agree to use and preserve the collection as specified in the gift agreement. It is important to make sure that any such person or organization having control of the collection clearly

understands the wishes of the artist.

All of the above considerations should be discussed by the artist with the organization or person before a formal agreement is ever written. The artist must first be sure that the organization is willing and able to undertake the responsibility.

A collection should not just be left to an organization on the assumption that all matters will be taken care of as the artist wishes. Without reaching some agreement in advance, the organization may not be willing or able to conform to the artist's wishes. As has happened in some cases, the collection may come as a complete surprise to an organization or person without the resources to take on the obligation. Details must be worked out and understood in advance. Don't assume that this will take care of itself.

Another matter of great concern to sculptors is whether to authorize posthumous editions or castings of sculptures. This applies in two situations. One is where a clay or wax has been completed but no bronzes have been cast and the other is where there is an incomplete edition with several pieces yet to be cast.

The artist's agreement with the organization should address the artist's wishes as to whether additional bronzes may be cast, and if so, how they should be described and marketed, the edition size and disposition of the molds.

The issue of molds raises another point for agreement. What does the artist wish to have done with molds for incomplete editions, old complete editions or for pieces never cast for one reason or another? What if the mold for an incomplete edition has deteriorated? Similarly, what about clays and waxes for which molds have never been made? Should these works be completed and cast and is there financing or money in the estate to pay for the foundry work? And most importantly from the economic standpoint, with the death of the sculptor, does the work retain the marketability existing during the life of the artist? All of these concerns should be discussed before an agreement is completed.

Relative to the economic concerns, the artist should be satisfied that the organization to which he wishes to leave the collection has the financial ability and administrative skills to achieve his goals. Points to consider are how long the organization has been functioning successfully, its outlook for the future, the strength of its administration and its plans in the event it terminates for whatever reasons.



Bill Frazier is chairman of the Montana Arts Council and is in private practice in Big Timber. This article is printed through courtesy of *Art of the West*, with thanks.

Painters and printmakers should review their own plans taking into account the above considerations. The logistics will be different, but the principles regarding institutional protection and maintenance will be the same.

Once all of these matters have been addressed to the satisfaction of the artist and the organization, the agreement should be taken to a lawyer for drafting into a workable document. Potential tax problems should be considered because tax laws are always subject to change. Current tax law provides for the disposition of assets if a tax-exempt organization terminates, but those provisions may not meet the needs of the artist, so alternatives should be discussed and put in place in the initial agreement. Try to leave nothing to chance.

Many art museums, colleges and universities, state arts councils and arts foundations have the facilities and expertise to enable these types of gifts and preservation and exhibition of collections. Those of you interested in such dispositions should get in touch with these organizations to learn what possibilities are available and what documentation or testamentary disposition would be required. Many such organizations will already have examples of enabling documentation and logistics available for consideration, and often have estate-planning expertise on staff.

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Website offers arts marketing advice

Arts Marketing Online, www.artsmarketing.org/, is dedicated to the needs of nonprofit arts marketing professionals. This site is part of the National Arts Marketing Project, a three-year effort to assist arts organizations in better understanding the marketplace and providing tools to strengthen their marketing efforts.

The site includes four resource areas: essays, books, a forum and links. Under each area are specific topics – market research, strategies, communications, demographics and other issues – and a range of articles, information and links where arts organizations can get answers to their questions.

The site is a potential resource for Montana's presenters, museums, theaters and galleries that are conducting outreach and organizational development programs.

Liz Lemon Swindle, a well known Utah artist who is currently creating a body of work that portrays the life of Jesus Christ, will visit Best of Show Gallery in Great Falls on May 4. The artist attended Utah State University and studied with renowned Montana wildlife artist Nancy Glazier before beginning to express spiritual themes through her paintings. Lemon Swindle's prints are available through Greenwich Workshop; for details on her Montana visit, call 406-453-5560.





Arts Pros offer free advice

Free Advice with Arts Pros!

The Montana Arts Council's Arts Pros consultant program allows artists and arts administrators throughout Montana to seek free advice for technical, administrative, promotional and other professional queries.

Who are Arts Pros?

Arts Pros consultants are professional artists, fundraisers, non-profit organizers, and other professionals from around Montana. They have successfully undergone an application review process and were selected by the Montana Arts Council to be the official technical assistance providers for the agency. The Arts Pros consultants are paid by the arts council for their service to you.

The arts council welcomes additional applicants to its impressive Arts Pros roster. To be considered, please call 444-6430, fax 444-6548, or e-mail mac@state.mt.us to ask for an application.

How to use an Arts Pros consultant

The following roster should help to get you started. First, look for the area of expertise best suited to your specific need. For example, if

you are thinking of creating a small, non-profit arts organization, look for non-profit development, or a similar category. Then, reading the brief descriptions of each Arts Pros consultant in that category, select the one you feel is most likely to be able to help you.

Contact the Arts Pros consultant directly. Make sure to identify yourself as an Arts Pros client, so that the consultant will know s/he can bill the arts council for his/her service to you. If the first Arts Pros consultant you contact will meet your needs, great! If not, go back to the roster and try again. If you are having serious difficulty locating the appropriate consultant, call the arts council for advice.

After your consultation, the arts council will send you, the client, an evaluation form to complete.

When is it appropriate to use an Arts Pros consultant?

If you need help with a specialized artistic or business question or dilemma, call an Arts Pros consultant for assistance. It's that easy!

However, if your particular need is substantial, please contact the arts council for a Professional Development Grant application.

Hunting for a job? ArtJob goes online

To find good jobs in the arts online use ArtJob Online, located at www.artjob.org. Launched by WESTAF, the Western States Arts Federation, ArtJob Online is dedicated to connecting individuals with jobs and opportunities in the arts. The service does cost, with rates posted on the website.

ArtJob Online features a national database of job listings in all arts disciplines in the nonprofit, commercial, academic, and public sectors. The website also features information about fellowships, grants, residencies, and other artist and art-related opportunities. Job seekers using ArtJob Online can search the job listings database by several criteria and have access to an employer database that includes background and contact information about employers in the arts.

The ArtJob website also allows job seekers to market themselves online by posting their resumé, which is accessible to organizations and companies that are registered users of the site.

Arts Pros Roster

Please identify your call as an Arts Pros call at the beginning of the consultancy

Literature

Getting Published

Beverley Badhorse, Zurich
Hap Gilliland, Billings
Rick Newby, Helena
Mona Vanek, Noxon
Valerie Harms, Bozeman

Research Skills

Mona Vanek, Noxon

Book and Theatre/Script Publishing Contracts/

Agent Advice

Rick Newby, Helena

Electronic Publishing

Valerie Harms, Bozeman

Editing

Beverley Badhorse, Zurich
Hap Gilliland, Billings
Rick Newby, Helena
Mona Vanek, Noxon

Book Artist

Connie Landis, Billings
Daniel Liddell, Livingston

Writing and Publishing Children's Books

Hap Gilliland, Billings

Storytelling for Children and Adults

Joan Diamond, Bozeman

Literary Presenting

Corby Skinner, Billings

Accounting

Artists and/or Arts Organizations

Debbie Frazier, Big Timber

Arts Law

Copyright, Licensing and Trademark

Bill Frazier, Big Timber
Dorothea Boniello, Billings

Contracts

Bill Frazier, Big Timber

Censorship

Tim Holmes, Helena

Visual Arts

Drawing

Jerry Rankin, Bozeman

Painting

Lou Archambault, Helena
Patti Henry, Missoula
Vranna Sue Hinck, Bozeman
Mana Lesman, Billings
Sheila Miles, Missoula
Alvin Nicholls, Libby
Jerry Rankin, Bozeman
Phoebe Toland, Helena
Willem Volkersz, Bozeman

Papermaking

Connie Landis, Billings

Paper Conservation

Phoebe Toland, Helena

Scenic Design and Painting

Patti Henry, Missoula

Technique and Career Development

Ken Bova, Bozeman
Gordon McConnell, Billings

Western and Wildlife Art

Daniel Liddell, Livingston

Photography

How to Photograph Artwork, Product Advertising, Showcase Photography

Chris Autio, Missoula
John Barsness, Bozeman

Technique and Career Development

Chris Autio, Missoula
Dudley Dana, Missoula

Digital Imaging

Jim Burton, Helena

3-D Visual Arts

Jewelry and Metal-Smithing

Ken Bova, Bozeman

Ceramics: Technique, Career Development,

Materials, Equipment

Josh DeWeese, Helena

Carolyn Fortney, Billings

Robert Harrison, Helena

Cheri Long, Marysville

George McCauley, Helena

Tim Holmes, Helena

Richard Notkin, Helena

Jerry Rankin, Bozeman

Ceramics: Studio Design and Construction

George McCauley, Helena

Bronze and Aluminum Technique and Career Development

Brian Cast, Billings

Large Outdoor and Architectural Ceramics Installations

Robert Harrison, Helena

Sketchbook, Journal and Portfolio Making

Cheri Long, Marysville

Folk and Traditional Art

Folk Art and Outside Art Collection, Exhibition,

Publication Advice

Peter Held, Helena
Willem Volkersz, Bozeman

Weaving Techniques and Career Development

Joanne Hall, Clancy

Native American Art, History and Issues

Darrell Norman, Browning

Miscellaneous Visual Arts

Exhibition Management and Collections

Peter Held, Helena
Sheila Miles, Missoula

International Travel Funding for Artist Residencies

Josh DeWeese, Helena
George McCauley, Helena
Richard Notkin, Helena

Writing Artist Statements—Tips

Vranna Sue Hinck, Bozeman
Cheri Long, Marysville
Sheila Miles, Missoula

Richard Notkin, Helena

Phoebe Toland, Helena

Museum and Gallery Artistic, Curatorial and Business Issues

Dudley Dana, Missoula

Peter Held, Helena

Gordon McConnell, Billings

Artist Resumé Preparation

Vranna Sue Hinck, Bozeman

Cheri Long, Marysville

Catalog Writing for Visual Artists

Rick Newby, Helena

Public Art Application Tips and Processes

Robert Harrison, Helena

Media

Making Video Programming/Collecting

Oral Histories

Joel Shechter, Missoula
Mona Vanek, Noxon

Documentary Production

Joel Shechter, Missoula

Preparation for Media Interviews

Nancy Herr, Whitefish

Film Programming and Media Issues

Les Benedict, Helena

Non-linear Editing

Joel Shechter, Missoula

Audio Production and Engineering

Barrett Golding, Bozeman

Location Sound Recording

Joel Shechter, Missoula

Media Campaigns/Press Conferences

Anastasia Burton, Helena

Press Releases - Writing/Distributing

Anastasia Burton, Helena

Public Service Announcements - Scripting and Producing

Anastasia Burton, Helena

Computer/Multimedia Assistance

Computer Consulting

Jim Burton, Helena

Internet/Website Advice

Jim Burton, Helena

Multimedia Web Development

Barrett Golding, Bozeman

Music

Piano: Artistic and Career Development

Stephen Adoff, Missoula

Harp, Celtic

Velma Cameron, Missoula

Conducting and Music Direction Career Development

Matthew Savery, Bozeman

Dance

Touring

Jenifer Blumberg, Missoula
Karen Kaufmann, Missoula

Dance: Technique and Career Development

Karen Kaufmann, Missoula
Mana Lesman, Billings

Arts Pros Directory

NAME	PHONE	E-MAIL
Adoff, Stephen	(406) 728-8349	
Archambault, Lou	(406) 457-8240	injaw@aol.com
Autio, Chris	(406) 728-5097	
Badhorse, Beverley	(406) 357-4234	
Barsness, John	(406) 585-9551	jb9551@juno.com
Benedict, Les	(406) 442-6568	
Blumberg, Jenifer	(406) 728-7932	jblumberg@aol.com
Boniello, Dorothea	(406) 256-1456	
Bova, Ken	(406) 587-5062	kbova@montana.edu
Brown, Janet	(605) 334-1392	jbsoda@dtgnet.com
Burton, Anastasia	(406) 449-2396	anastasia@hurtcom.com
Burton, Jim	(406) 449-2396	jim@hurtcom.com
Cameron, Velma	(406) 721-3517	
Cast, Brian	(406) 256-2191	vulcan@imt.net
Dana, Dudley	(406) 721-3154	
Daumiller, Marilyn	(406) 442-1129	
DeWeese, Josh	(406) 443-3502	archiebray@archiebray.org
Diamond, Joan	(406) 586-0871	
Elliot, Ian	(406) 252-8836	ielliot@mcn.net
Ellwein, Arch	(406) 482-5109	arch@lyrea.com
Fischer, Sandra	(406) 259-9143	sandy.fischer@fischerandassociates.com
Forbes, Donna	(406) 259-7715	
Fortney, Carolyn	(406) 252-6360	
Frazier, Bill	(406) 932-5453	
Frazier, Debbie	(406) 932-5065	
Gilliland, Hap	(406) 652-7598	haptic@aol.com
Golding, Barrett	(406) 586-1408	hecdge@well.com
Haines, Joy	(406) 542-8805	joyroad@earthlink.net
Hall, Joanne	(406) 442-0354	jah@initco.net
Hare, Sandra	(406) 443-7169	westaff@jobsmontana.com
Harms, Valerie	(406) 587-3356	valerie@valerieharms.com
Harrison, Robert	(406) 442-2019	granitwood@aol.com
Held, Peter	(406) 442-6400	
Hendricks, Joan		jhendricks@hillingclinic.org
Henry, Patti	(406) 543-7229	hggplh@uswest.net
Herr, Nancy	(406) 862-8961	ncherr@aol.com
Hinck, Vranne Sue	(406) 586-3238	vrannasue@imt.net
Holmes, Tim	(406) 442-4233	timholmes@aol.com
Johnson, Greg	(406) 243-5288	mrt@selway.umd.edu
Johnson, Michael	(406) 721-7060	mtscenic@montana.com
Kaufmann, Karen	(406) 243-2875	kak@marsweb.com
Krainer, Jessica	(406) 259-9143	jessicakramer@fischerandassociates.com
Landis, Connie	(406) 657-2981	art_landis@vixen.emcmt.edu
Lesman, Mana	(406) 252-5780	MTDON@MCN.NET
Liddell, Daniel	(406) 223-1724	pamelasphinx@myvista.com
Long, Cheri	(406) 443-1427	cheripots@aol.com
Mavrolas, Pam	(406) 442-5416	pmavrolas@desktop.org
McCauley, George	(406) 449-3087	
McConnell, Gordon	(406) 252-5765	
Menteer, Craig	(406) 549-5546	millin@marsweb.com
Miles, Sheila	(406) 721-9598	psmiles@higsky.net
Monson, Mike	(406) 243-5138	scenery@selway.umd.edu
Newby, Rick	(406) 449-0668	rnewby@zadig-llc.com
Nicholls, Alvin	(406) 293-5653	
Norman, Darrell	(406) 338-2787	
Notkin, Richard	(406) 442-4382	
Nys, Jim	(406) 443-7169	pplusmt@personnel-plus.com
Phillips, Don	(406) 449-7503	
Piccolo, Linda	(406) 442-7766	
Pratt, Bill	(406) 443-8313	mtcf@mt.net
Pullar, Shari Nault	(406) 294-5059	sbarin@downtownbillings.com
Rankin, Jerry	(406) 586-9174	
Rausch, John	(406) 449-0976	
Savery, Matthew	(406) 585-2715	
Shechter, Joel	(406) 523-6650	seemontana@montana.com
Skari, Trudy	(406) 292-3660	
Skinner, Corby	(406) 256-8915	cskinner@albertabairtheater.org
Smith, Jason	(406) 587-9553	
Tafoya, Estelle	(406) 446-3939	tafoya@wtp.net
Talbott, Linda	(406) 243-4215	talbott@selway.umd.edu
Toland, Phoebe	(406) 442-4382	
Vanek, Mona	(406) 847-2368	nox2368@blackfoot.net
Volkersz, Willem	(406) 994-2164	volkersz@mcn.net

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The Getty launches new website

The website of the J. Paul Getty Trust, www.getty.edu, aims to serve a broad audience of museum-goers, professionals, and members of the general public interested in art, education, conservation, scholarship, and philanthropy.

The website features expanded content and streaming media including video clips related to artists, conservation, special exhibitions, and works in the permanent collection. In addition to a library catalogue of 800,000 volumes and other online research tools, the website offers users nearly 54,000 pages related to works of art. Professional reports in conservation and art history are also online at www.getty.edu.

Arts Pros Roster

Please identify your call as an Arts Pros call at the beginning of the consultancy

Performing Arts

Live Performance Production

Jenifer Blumberg, Missoula
Craig Menteer, Missoula
Don Phillips, Helena

Presenting

Ian Elliot, Billings

Live Performance Production

Don Phillips, Helena

Booking Performances in Your Community

John Barsness, Bozeman
Karen Kaufmann, Missoula

Programming and Marketing

Corby Skinner, Billings

Theatre

Professional Theatre Production, Stage

Management and Direction

Jenifer Blumberg, Missoula
Ian Elliot, Billings
Greg Johnson, Missoula

Acting: Technique and Career Advice

Greg Johnson, Missoula
Craig Menteer, Missoula

Beading Related to Renaissance Costumes

Velma Cameron, Missoula

Community and Dinner Theatre Production

Arch Ellwein, Sidney
Craig Menteer, Missoula
John Rausch, Helena

Lighting and Sound Design

Michael Johnson, Missoula
Mike Monson, Missoula

Set Design

Mike Monson, Missoula

Technical Direction Advice

Michael Johnson, Missoula
Mike Monson, Missoula

Theatre Construction and Restoration

Mike Monson, Missoula

Healing Arts

Rehabilitation Counselor

Ian Elliot, Billings

Music and Color as Healing Agents

Velma Cameron, Missoula

Arts and Disability Inclusion, Outreach, Partnerships/ADA Compliance

Joy Haines, Missoula
Janet Brown, Sioux Falls, SD

Artist Training in Disability Awareness and Adaptive Teaching Techniques

Joy Haines, Missoula

Fundraising

Artist Grant and Fellowship Application Advice

Ken Bova, Bozeman
Richard Notkin, Helena

Willem Volkersz, Bozeman

Conducting Capital Campaigns

Donna Forbes, Billings
Estelle Tafoya, Red Lodge

Raising Money for School Festivals/Tours

Linda Piccolo, Boulder

Endowment Development and Planned Giving

Bill Pratt, Helena
Linda Talbott, Missoula

Grant Writing

Beverley Badhorse, Zurich
John Barsness, Bozeman
Marilyn Daumiller, Helena
Joan Hendricks, Billings
Bill Pratt, Helena
Trudy Skari, Chester
Jason Smith, Bozeman
Estelle Tafoya, Red Lodge
Linda Talbott, Missoula

Arts Administration

Non-Profit Arts Organization: Management

John Barsness, Bozeman
Jenifer Blumberg, Missoula
Janet Brown, Sioux Falls, SD
Sandra Hare, Helena
Peter Held, Helena
Estelle Tafoya, Red Lodge

Non-Profit Arts Organization: Creation

John Barsness, Bozeman
Jenifer Blumberg, Missoula
Dorothea Boniello, Billings
Sandra Hare, Helena
Mana Lesman, Billings

Board Development

Jenifer Blumberg, Missoula
Donna Forbes, Billings
Sandra Hare, Helena
Joan Hendricks, Billings
Pam Mavrolas, Helena
Estelle Tafoya, Red Lodge
Linda Talbott, Missoula

Personnel Hiring, Evaluation and Management Issues

Jim Nys, Helena
Estelle Tafoya, Red Lodge

Strategic and Long-Range Planning/Facilitation

Pam Mavrolas, Helena
Sheila Miles, Missoula
Shari Nault Pullar, Billings
Estelle Tafoya, Red Lodge
Linda Talbott, Missoula

Program and Organizational Evaluation/Problem Solving

Joan Hendricks, Billings
Pam Mavrolas, Helena

Public Relations and Marketing

Vranne Sue Hinck, Bozeman
Sheila Miles, Missoula

Shari Nault Pullar, Billings

Jason Smith, Bozeman

Estelle Tafoya, Red Lodge

Materials Development (Print and Electronic)

Shari Nault Pullar, Billings

Community Cultural Plan Development

Jenifer Blumberg, Missoula
Janet Brown, Sioux Falls, SD
Pam Mavrolas, Helena
Shari Nault Pullar, Billings

Community Planning and Design, Art in the Landscape, Landscape Architecture, Public and Private Garden Design

Sandra Fischer, Billings
Jessica Kramer, Billings

Tribal Tourism

Shari Nault Pullar, Billings

Building Collaborations

Shari Nault Pullar, Billings

Conflict Resolution and Facilitation

Dorothea Boniello, Billings
Vranne Sue Hinck, Bozeman

Community Outreach-Getting Started

Linda Talbott, Missoula

Media Relations

Shari Nault Pullar, Billings

Arts Education

Multi-Cultural Arts Education

Cheri Long, Marysville

Developing Partnerships with Schools,

Arts Organizations and Artists

Janet Brown, Sioux Falls, SD
Corby Skinner, Billings

Teacher Training: Artists as Educators

Hap Gilliland, Billings
Cheri Long, Marysville

Arts Curriculum Development

Cheri Long, Marysville

Arts in Juvenile Corrections

Janet Brown, Sioux Falls, SD

Integrating Dance Into the Curriculum

Karen Kaufmann, Missoula

Program Creation for Young People

Cheri Long, Marysville

Theory and Practice

Connie Landis, Billings
Mana Lesman, Billings

Residencies: Dance Focus

Karen Kaufmann, Missoula

Residencies: Music Focus

Stephen Adoff, Missoula

Residencies: Literature/Writing Focus

Hap Gilliland, Billings
Corby Skinner, Billings

Residencies: Ceramics Focus

Josh DeWeese, Helena



Opportunities

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Info sought on artist

Becky Mattson is looking for information on Montana oil painter Marjorie Hart. If anyone has information about the artist, please call Mattson at 406-844-3000 or e-mail beckym@bigsky.net.

Visual Arts, Crafts & Photography: Call for Entries - National

The American Landscape, to be held Aug. 4-Sept. 8, is open to all U.S. artists. Cash awards. 2-D media (except photo), framed/ready to hang. For information, send SASE to American Landscape, Santa Cruz Art League, 526 Broadway, Santa Cruz, CA 95060; 831-426-5787. DEADLINE: June 15, 2002.

The Ventura College 2002-2003 exhibition season is open to all U.S. artists. There are two galleries, eight to ten solo shows. Drawing, painting, mixed, photo, printmaking, graphics, illustration, sculpture, ceramics. Send 20 slides, resumé statement, SASE to Sheldon Hocking, Ventura College Galleries, 4667 Telegraph Rd., Ventura, CA 93003; 805-648-8974. DEADLINE: May 31, 2002.

Eleanor Bliss Center for the Arts at The Depot has exhibition opportunities open to individual artists or small groups. Work must be for sale. Send a written proposal (describe concept, philosophy, and/or subject matter of the intended work), 6-plus slides per artist (with description, size, medium, date, price) and SASE to Steamboat Springs Arts Council, P.O. Box 774284, Steamboat Springs, CO 80477; 970-879-9008; www.steamboatspringsarts.com. DEADLINE: June 30, 2002.

Western States Small Works. The Sonoma Museum of Visual Art in Santa Rosa, CA, invites artists to enter this exhibition. For more information and a full prospectus, go to the website at www.lbc.net/smova.html. DEADLINE: between MAY 15-JUNE 14, 2002.

Juried Equine Art Exhibition will be held Sept. 16-Oct. 27, 2002 at the American Academy of Equine Art in Lexington, KY. Painting, drawing, watercolor and sculpture. Over \$2,000 in cash awards. For a prospectus, send SASE to American Academy of Equine Art, 2516 Versailles Rd., Lexington, KY 40504. DEADLINE: May 10, 2002.

Visual Arts, Crafts & Photography: Call for Entries - State and Regional

Juried Arts and Crafts Marketplace. Applications are now being taken for the Seventh Annual Madison Valley Arts Festival to be held in the Wild Rose Park in Ennis, MT, on August 17, 2002. Contact Janet Zimmerman, Box 253, Pony, MT 59747; 406-685-3481.

31st National Juried Art Exhibition, ANA 31, presented by the Holter Museum, will be held Aug. 21-Oct. 27, 2002. \$1,500 in cash awards. ANA 31 is open to all artists 18 years of age or older, residing in the United States. All media, either two- or three-dimensional, are acceptable and all works must be original and executed within the last two years. A \$25 non-refundable entry fee is required. To receive a prospectus, send a SASE to the Holter Museum of Art, 12 E. Lawrence St., Helena, MT 59601 or visit www.holtermuseum.org; e-mail: holter@mt.net. DEADLINE: June 7, 2002.

Art and Environmental Politics. Sutton West Gallery in Missoula, MT, is seeking submissions from artists for this juried exhibit. The exhibit will be held during the month of August, 2002. All media welcome. For prospectus, call Sutton West at 406-721-5460; e-mail: suttonwest@montana.com. DEADLINE: June 15, 2002.

The Sunrise Festival of the Arts will be held July 13, 2002, at Central Park in Sidney, MT. The festival features 70 display booths, entertainment, kids' activities and food booths. To reserve a space contact the Sidney Chamber of Commerce at 406-443-1916.

Art on the Levee, an outdoor art and craft show, will be held June 29-30, 2002, at Old Fort Park in Fort Benton, MT. Seventy-five spaces are available. All work must be the work of the person entering the show; original art work only. For more information contact Leone Cloepfil, 406-622-5532 or Helen Anderson, 406-622-5404. DEADLINE: June 10, 2002.

The 33rd National Juried Art Competition, sponsored by the Cheyenne Artists Guild, will be held August 31-Sept. 26, 2002. The competition is open to artists in all 50 states. This event features two-dimensional art work and presents generous cash prizes. For entry forms, contact the Cheyenne Artists Guild, 1701 Morrie Ave., Cheyenne, WY 82001; 307-632-2263. DEADLINE: July 6, 2002.

The Sagebrush Arts Fest will be held Sept. 7-8, 2002 on the Idaho State University Quad in Pocatello, ID. Only original handmade work is accepted. The festival includes activities, food, and entertainment. For more information contact the Pocatello Art Center, 208-232-0970; www.pocatelloartctr.org. DEADLINE: July 1, 2002.

Rogue Community College is reviewing entries for its 2003 exhibition season. All media completed in the last two years is eligible. Send \$5 entry fee and 20 slides (labeled with name, title, size, medium, red dot in lower left-hand corner), resumé, statement, SASE to Galleries 2003, Tommi Drake, Rogue Community College, 3345 Redwood Hwy., Grants Pass, OR 97527. DEADLINE: May 15, 2002.

The 18th Annual Lewis-Clark Juried Art Exhibition features regional, national and international artists in a mixed media exhibition. Free admission to the general public. Contact Leslie Esselburn, Lewis-Clark Center for Arts, 415 Main St., Lewiston, ID 83501; 208-799-2243; e-mail: lesselbu@lcsc.edu; www.lcsc.edu/centerforarts. DEADLINE: May 12, 2002.

16th Annual Arts for the Parks. \$100,000 plus cash awards. Open to U.S. artists. Regional competitions; winners go to national competition, touring exhibition for the Top 100 National Tour and publication in catalog and on website. Also this year, the Mini 50 contest (for image size min. 80 sq. in. and max. 154 sq. in.). \$40/entry. Arts for the Parks, PO Box 608, Jackson, WY 83001; 800-553-2787, 307-733-2787; www.artsforthe-parks.com. DEADLINE: May 31, 2002.

Art in the Park, sponsored by the Pondera Arts Council of Conrad, MT, will be held in Conrad on August 9, 2002. This event will be held during Hot August Night (a highly advertised day-long extravaganza which includes many activities throughout the town and will draw many people from surrounding areas). For more information, call Kit Finlayson, 406-271-3331; e-mail: kitin27@msn.com.

Juried Art Show applications are now available on-line at www.ButteJazz.org. Artists must submit application with resumé and three photos of work. DEADLINE: May 1, 2002.

The Myrna Loy Center invites submissions from artists in all media who are interested in exhibiting in the Lobby Gallery at the Center. Proposals should be sent to the Myrna Loy Center, 15 N. Ewing, Helena, MT 59601. DEADLINE: ongoing.

Huckleberry Festival and Arts & Crafts Faire will be held August 10, 2002 in Swan Lake, MT. Exhibits are limited to handcrafted arts and crafts and foods only. Thirty spaces are available at an

early bird price of \$30 each if reserved by May 15. Interested artisans and food purveyors may contact the Swan Lake Chamber of Commerce at PO Box 5199, Swan Lake, MT 59911 or e-mail: laughinghorsemontana@yahoo.com.

Whitefish Huckleberry Days Arts and Crafts Fair invites artists, crafters and food vendors to register for the 13th annual fair to be held August 9-11, 2002 in Whitefish, MT. Fee is \$125 if registered by June 2, \$150 from June 3-August 2. For an application or more information call 406-862-3501 or go to www.whitefishchamber.org.

Art on the Green is seeking artists and craftspeople for their event to be held July 6 in Choteau, MT. Fee is \$20 if registered by June 15, \$25 thereafter. Call 406-466-5237 for more information.

The Sandpiper Gallery's 31st Annual Outdoor Art Festival is seeking arts and crafts vendors for their festival, to be held Aug. 3, 2002, in Polson, MT. Call 406-883-5956.

Grants and Fellowships

The Rockefeller Foundation's Partnerships Affirming Community Transformation (PACT) is seeking requests for proposals. PACT supports community cultural development projects undertaken by artists and other cultural professionals in collaboration with community members to express identity, concerns and aspirations through the arts and media; to expand cultural capacity; and to contribute to social change. For more information go to www.rockfound.org. DEADLINE: May 17, 2002.

Workshops

Ranch Photography, a workshop offered by the Holter Museum of Art, will be taught July 15-22, 2002 by nationally known photographer of the west, Barbara Van Clevé. The workshop focuses on refining photographic skills and eloquence in the spectacular setting of the Lazy K Bar Ranch, a working cattle, horse and dude ranch since 1880, near Big Timber in the Crazy Mountains. Cost of the workshop is \$550 per person, not including lodging. For information on lodging go to www.lazybar.net. For more information and to sign up, contact Katie Knight at the Holter Museum of Art in Helena, MT, at 406-442-6400; e-mail: knight@mt.net.

Bring A Voice Workshop To Your School, Theatre or Community: Voice teacher and vocal coach, Paula DeKeyrel, Helena, is presenting a variety of workshops and classes in a fun and supportive environment. For more information including schedules, fees and registration form, visit www.highnote-press.com or call 406-449-4598.

Camp Heebie Jeebies will be held June 21-27, 2002 at Camp Paxson in Seeley Lake. This camp provides instruction for youth in jazz and improvisation on a variety of instruments. Cost is \$400. To register, call 406-862-3814.

The Missoula Colony, an annual workshop that focuses on writing for stage and screen, will be held June 14-22, 2002 at The University of Montana in Missoula. For information, call 406-243-6809.

Poetry in Motion - A Workshop will be held 4-6 p.m. May 11 at the Great Falls Public Library. Poets Melissa Kwasny and Professor Tami Haaland will lead 15 poets in a fun workshop exploring association and the spoken work. Call 406-453-0349.

The Carbon County Arts Guild in Red Lodge, MT, is sponsoring the following workshops: a Pastel Workshop June 7 with Sheila Rieman; and a Mosaic Workshop June 22 with Robert Tippie-Clay. Call Jeanne Close Wagner, director of the Depot Gallery, at 406-446-1370.

The Montana Historical Society is sponsoring **summer history camps** at historic Virginia and Nevada Cities. The History Camp for Kids will be June 23-29, 2002 and will offer opportunities to learn about life in an 1860s mining town. \$400 registration fee; some scholarships are available. The History Camp for Educators will be July 7-10, 2002 and is open to first through 12th grade educators. \$300 registration fee. Credit for teachers is being offered through the Office of Public Instruction, Western Montana College, The University of Montana, and Antioch University. For more information on either camp call 406-444-4794, or log on to www.montanahistoricalsociety.org.

The Artist's Way At Work: Riding the Dragon is a comprehensive 12-week program to discover creativity in the work place. It is a process that is built to help produce a body of work over time, find the joy that may be gone from your life or art, and to separate what is important in your life from what is either behavior that is outdated or incongruent with your own highest interest. The course is designed for individuals or corporations and teaches a process to help clients increase their creative output, identify new business opportunities, marketing approaches, co-branding strategies or advertising ideas, and increase company attraction and retention of talented personnel. For more information contact Sunni Bradshaw, 2599 Jocko Rd., Arlee, MT 59821; 406-726-3627; e-mail: sunni@montana.com; www.artistswaywork.com.

Miss Linda's School of Dance Summer Dance Study will be held June 10-14, 2002 in Great Falls, MT. Classes are open to ages eight to adults. Ballet will be taught by Judy Rice of the University of Michigan. Tap instructor is Thommie Retter of Los Angeles, and jazz will be taught by Amy Sennett of Seattle. To register, call 406-761-8876.

Improvisation For The Spirit is offering a Women's Weekend Retreat at Chico Hot Springs, May 18-19, 2002. The retreat uses improvisational theatre games to access one's inner creativity and is led by Katie Goodman of the Equinox Theatre Company in Bozeman, MT. Tuition is \$225 and includes both lunches. Accommodations range from \$50 up. Call for a brochure: 406-587-0737.

American Indian Young Musicians Workshop, presented by Jim Boyd and LaRae Wiley of the Colville Confederated Tribes will be held June 22, 2002 at the Northwest Museum of Arts and Culture in Spokane, WA. Call 509-456-3931; or e-mail: lynnp@zte.net.

The 2002 Western Montana Writer's Conference will meet July 11-14, 2002 at the Birch Creek Center, 20 miles northwest of Dillon, MT, in the Pioneer Mountains. Presenters include Diane Smith, *Letters from Yellowstone*; W. Clark Whitehorn, Editor, *Montana The Magazine of Western History*; Julene Bair, *One Degree West: Reflections of a Plains Daughter*. Contact Deborah Henningsen, Conference Coordinator, UM-W School of Outreach at 406-683-7302.

The Hockaday Museum of Art in Kalispell, MT, offers the following workshops: Sculpting in Clay, Saturdays May 4-18, 2002 with C. A. Grende; Life Drawing, 5-7 p.m. Tuesdays May 7-28, 2002 with Susan Arthur. Call 406-755-5268.

The Sandpiper Gallery in Polson, MT, offers the following workshops: Bill Meyers, woodcarving, May 4; Herb Franklin, oil, May 16-18; Barbara Mellblum Mahue, watercolor, June 21-23; Joanne Simpson, color theory, July 8-12; Marilyn Bruya, phototransfer process, August 9-11; John Davis, watercolor portraits, August 22-24; Marilyn Beth Hughes, watercolor, Sept. 6-7 (register by July 19); Nicholas Oberling, plein air oil, Sept. 27-28; Carol Smith, oil, Oct. 8-10; and Christine Gunvoidson, rose maling, Oct. 18-20. Call 406-883-5956.

Joe Abbrescia will conduct a hands-on painting workshop, "How To Create A Unique Style," in Kalispell, MT, May 31-June 2, 2002. Participants will explore within themselves to find the magic that will empower them to transform a technically competent painting into their unique vision, thus creating a unique and identifiable style. For further information, contact Joe or Sue Abbrescia, 12 First Avenue West, Kalispell, MT 59901; 406-755-6639.

The Yellowstone Association Institute and the Yellowstone National Art Trust offer four Inspiration Yellowstone Arts Workshops this summer: Handling the Water in Watercolor, with Nita Engle, May 10-13; History of Yellowstone Artists, with Peter Hassrick, July 11; Plein Air Painting in Yellowstone, with Paco Young, July 12-14; and Explore the Power of Woodblock Printing, with Andrea Rich, August 31-Sept. 2. Contact Andy Strattman at 307-344-2293; e-mail: astrattman@yellowstoneassociation.org.

Muddy Creek Artisans Heritage Days will be held May 25-26, 2002 at the University of Great Falls campus. This two-day workshop, taught by experts in their fields, offers a choice of classes focusing on the basics of fiber processing, quilting, wreath making, soap making, spinning and knitting. Class size is limited and preregistration is required. Class fees are \$20 each plus any required material fees. Contact Susan Overfield at 406-467-3277; e-mail: stockdog@3rivers.net.

Americans for the Arts 2002 Annual Convention will be held in Nashville, TN, June 8-10, 2002. Offered are in-depth workshops, the new Innovator Series, peer group sessions, Nashville tours and fun-filled special events. Preconferences on arts and healing, public art, and united arts fundraising are planned for June 6-7. For program details visit www.AmericansForTheArts.org/ARTworks, or call 202-371-2830.

The Montana High Student Workshop will be held June 23-29, 2002 at Rising Wolf Ranch near East Glacier, MT. Students will work with nationally renowned artists in various painting techniques, sculpture, studio sessions and plein air painting. College credit can be applied for. Contact Montana National Student Workshop, 1748 Interlachen Bay, Woodbury, MN 55125; 651-739-0741 or 406-257-3801; e-mail: montana2@mediaone.net.

The Holter Museum of Art in Helena, MT, offers the following workshops for children: Giant Puppet Workshop and Performance, June 17-21; children ages four to twelve will design and create amazing outfits to wear as they perform with the giant puppets at the Mount Helena Music Festival. Creativity Camp, for ages 7-13, meets June 24-28 and will include photography, batik, theater and creative movement. More classes will be offered. Scholarships are available. For a brochure, call 406-442-6400.

The Montana China Painting Art Association Convention will be held Sept. 12-14, 2002 in Cody, WY. For more information, call 307-754-2887; e-mail: jim@tritnet.net.

The Montana Association of Weavers and Spinners Biennial Conference (MAWS) will be held July 11-14, 2002 in Great Falls, MT. For more information call 406-755-1338; e-mail: jknitter@in-tch.com.

Workshops at the Archie Bray Foundation in Helena, MT, include: Anagama Firing with Chuck Hinds and Dean Adams, May 13-24, \$550; The Human Figure with Patti Warashina, June 7-9, \$175; Revisiting Materials with John Gill and Bill Carty, June 17-28, \$550; Tableware and Surface Design with Silvie Granatelli, July 12-14, \$175; Heads with Doug Jeck, Sept. 13-15, \$175. Registration begins March 6, 2002; call 406-443-3502.

Visual Symbols: Origins and Applications, an art workshop taught by Phoebe Toland and sponsored by the Holter Museum of Art in Helena, MT, offers teachers a chance to earn P.I.R. and Renewal Credit. This workshop is held 4-6 p.m. Wednesdays, May 15-29; contact Katie Knight, 406-442-6400; e-mail: knight@mt.net.

The Charlo Fine Arts Camp will be held June 24-28, 2002 in Charlo, MT. Students in grades 1-12

can explore various art techniques with guest artists from across the state. The workshop culminates in a Friday evening gallery night. Registration is \$15. Call 406-644-5545.

The Phantom Spring Ranch in Canyon Creek, MT, offers the following workshops this summer: "See It in Print," with Alice Blood, May 18-19; "Montana Landscape," with Poo Putsch, June 19-22; "Exploring the Magic of Montana's Color" and "Discover Drawing," with Poo Putsch, June 24-28; "Summer's Cool," with Poo Putsch and "The Seductive Montana Landscape" with Dale Livezy, July 15-19; "Have Paints? - Come Travel!" July 22-26; "Montana's Landscape in Watercolor," with Karen Leigh, August 2-4; and "Sumi Drawing with a Brush," with Barbara Nickerson, August 17-18. Call 406-368-2347.

A Publishing Clinic with author and small press publisher Valerie Harms will be held 6:30-9:30 p.m. May 15, 2002, at Health Works Institute in Bozeman, MT. The workshop will cover using personal experience, composing a proposal, marketing, agents, and "print-on-demand" digital services. Fee is \$20. To register, call 406-587-3356 or e-mail Valerie@valerieharms.com. DEADLINE: May 12, 2002.

The Drum Brothers offer the following rhythm retreats: The Boulder River Rhythm Retreat June 26-30 near Big Timber, MT; The Rhythm Roundup July 25-29 in Choteau, MT; The Outdoor Rhythm Retreat Aug. 30-Sept. 2 in Whitefish, MT; and The Pend Oreille Rhythm Retreat Sept. 26-29, north of Spokane WA. For more information, go to www.drumbrothers.com or call 406-726-4448.

Open Life Drawing/Painting/Sculpting Sessions will be held at the University of Great Falls Painting Studio 7-9 p.m. Thursdays, May 23-June 27. Cost is \$40. To register, call Julia Becker at the UGF Art Department, 406-791-5375.

The Art Museum of Missoula in Missoula, MT, offers the following workshops: "Still Life Painting with Oils," with Laura Way Wathen, 6-8:30 p.m. Thursdays, June 13-July 18, \$75 fee; "Beginning Figure Drawing," with Sheila Miles, 7-9 p.m. Tuesdays, June 18-July 9, \$40 fee. Call 406-728-0447.

Literature & Playwriting

The Merrill G. Burlingame-K. Ross Toole Award Competition: The Montana Historical Society, publisher of *Montana The Magazine of Western History*, announces the 2002 competition for an annual award named in honor of two of Montana's most influential and admired teachers of the state's history. The Merrill G. Burlingame-K. Ross Toole Award will be given to the best article-length manuscript written by an undergraduate or graduate student on a Montana or western history topic. For more information or how to enter, contact the Montana Historical Society at 406-444-0090 or log on to: www.montanahistory.org/departments/magazine/news.htm. DEADLINE: JULY 19, 2002.

Glimmer Train's Fiction Open. First place \$2,000 and publication in *Glimmer Train Stories*, second/third \$1,000/\$600. Open to all writers. \$15 entry fee for each short story. Open to all themes and all lengths. For complete guidelines and to send work via our online submission procedure visit www.glimmertrain.com during the months of May and June 2002. Winners will be called by Oct. 15, 2002.

Heritage Essay Award. The Dennis and Phyllis Washington Foundation, Portage Route Chapter of the Lewis and Clark Trail Heritage Foundation, Inc., Great Falls, and the Montana Historical Society are sponsoring their fifth annual statewide Heritage Essay Award contest for talented students currently in grades 7-9 and 10-12. In each grade category the prize amounts are as follows: first - \$1,250; second - \$1,000; third - \$750; honorable mention - \$300 (five awarded per age group). For further information contact Gary Wallace by e-mail: gary_wallace@gfps.k12.mt.us or mtessaycontest@sofast.net. DEADLINE: May 1, 2002.

(Continued on next page)



Production Guide and Hotline offer film updates

For information on current and upcoming film productions, call the Montana Film Office Hotline at 406-444-3960 day or night. The line features up-to-date details on film productions that the office has been authorized to release.

The Montana Production Guide, published by the film office, features advertising by production support companies and lodging facilities.

The guide is available at public libraries in Billings, Bozeman, Butte, Great Falls, Helena, Kalispell and Missoula and at chambers of commerce in many Montana communities. Copies may be purchased from the film office at \$25 each. The film office also offers a Production Crew List, Support Services/Production Companies List and copies of the 1995-96 Production Guide at no charge for the first copy. To order, call 406-444-3762.

The film office also has its own internet site, located at www.montanafilm.com.



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CAN offers new website

The Community Arts Network (CAN) hosts a website that offers a living archaeology of information about community-based arts. Go to www.communityarts.net and find:

- The CAN Reading Room, which offers a large database of articles from *High Performance* magazine.

- A monthly newsletter, APInews, which can be subscribed to free of charge.

- The CAT Directory, which lists people and institutions who offer training in community-based artwork.

- Extensive links to many offerings in the field.

- Special features by CAN members and others.

- Information on Connecting Californians: Finding the Art of Community Change, a project that bridges the arts, humanities, storytelling and community organizing.

The Davoren Hanna Poetry Competition is now accepting submissions for this year's contest. The competition offers a first prize of \$5,000, and second and third prizes of EUR2000 and EUR1000. The competition is open to both published and unpublished poets over the age of 18. Entrants may submit as many poems as they wish. Entry forms, rules and guidelines are available for printing at www.eason.ie or by sending a stamped addressed envelope to Poetry Competition, The Muse Cafe, Eason Bookshop, O'Connell Street, Dublin 1, Ireland. DEADLINE: May 31, 2002.

Share Your Story about Women and Community. Western women are invited to write about the roles of women in a variety of communities. To participate, tell a good, and true, story about a woman's place in community. Write about a community in action and the women involved. Send true personal stories in prose or poetry form; no fiction. For more information contact Women Writing About Community, P.O. Box 169, Hermosa, S.D. 57744-0169; e-mail: info@windbreakhouse.com; www.windbreakhouse.com. DEADLINE: Oct. 1, 2002.

Performing Arts

Great Falls Second Annual First Night Celebration invites artists of all varieties to submit proposals to perform. Write to First Night Great Falls, PO Box 3108, Great Falls, MT 59403; 406-268-0916. DEADLINE: June 1, 2002.

Musical America would like to list events of interest to their readers on their website. Conferences, educational and training opportunities, master classes, trade shows, meetings and more are listed. Concerts are not listed. E-mail a list of your events to rschwarz@cbizmedia.com, or mail to Ruth Schwarz, Musical America, 400 Windsor Corporate Center, 50 Millstone Road, Suite 200, East Windsor, NJ 08520-1415. Call 609-371-7877 or 800-221-5488 ext. 7877 for more information; www.musicalamerica.com.

Call to artists/musicians to assist in the design of a collection of hands-on percussion oriented instruments for permanent installation in the MUSE Cultural Arts Center, Children's Percussion Museum under development at 17 South Main in Butte, MT. For more information write to MUSE, Box 4133, Butte, MT 59702-4133 or e-mail jazzz@in-tch.com.

The Rocky Mountain Folks Festival Songwriter Showcase will be held Aug. 16, 2002, and is open to anyone who writes and performs original music and who is not currently signed to a major recording or publishing deal. Ten finalists will be chosen for the showcase. For more information contact Planet Bluegrass, PO Box 769, Lyons, CO 80540. DEADLINE: June 28, 2002.

Residencies

An Artist Residency is available with the Great Falls Public Schools for the 2002-2003 school year. The artist will work 1/2 days in the schools from Oct. 1 to May 31. The artist will have all school vacations off and may adjust some of the workdays. The artist will work with students in grades kindergarten through 12 along with a certified art teacher. There will be extended contact with students in the upper level studio classes. The salary is \$ 1,810 per month. Benefits include 1/2 day free each day for the artist's own studio work and a large studio in historic Paris Gibson Square Museum of Art that includes heat, light, and telephone. The studio is available 24 hours a day and will be available to the artist during June, July, August and September of 2003 as well. For additional information and application materials contact Terry A. Thall, Great Falls Public Schools, P.O. Box 2429, Great Falls, MT 59403; 406-268-6787; e-mail: terry_thall@gfps.k12.mt.us. DEADLINE: APRIL 30, 2002. (Deadline may be extended if necessary).

The Montana Artists Refuge, an artist-run residency program located in Basin, MT, is accepting applications from artists of all disciplines. Residencies are one month to one year in length. Facilities include two apartments with separate 20'

x 30' studios, one soundproofed apartment for writers/musicians/composers, and one studio apartment for writers or others who require minimal space; all include kitchen facilities, double bed and private phone. Scholarships and some financial aid are available; applications are ongoing. On the web at www.montanaartistsrefuge.org or send SASE to Montana Artists Refuge, Box 8, Basin, MT 59631; phone or fax 406-225-3500; e-mail: mtrefuge@earthlink.net.

Opportunities

Executive Director. The Helena Symphony seeks an enthusiastic executive director in Helena, MT. Experience with a nonprofit essentially all-volunteer organization producing live classical music required. Position is open until filled – applicant review will begin in May. Please contact a Montana Job Service office for position description and application info, or e-mail frankgmt2@atbi.com or call the Symphony office Monday-Thursday 9 a.m.-1 p.m. at 406-442-1860.

Administrative Specialist, Americans for the Arts. The administrative specialist is responsible for all administrative and information services in the New York office, including internal and external communications, equipment operations, facilities issues, and administrative items. Salary range is in the low 30s. 212-223-2787 x256 (Rob O'Sullivan); e-mail: rosullivan@artsusa.org.

Public Art Program Administrator. Under the direction of the Executive Director of the City of San Diego Commission for Arts and Culture, the administrator plans and administers the commission's Public Art Program. Salary is \$4,816 to \$5,832 monthly. For more information, call 619-682-1011; www.sandiego.gov/empopp.

Executive Director. The Wyoming Council for the Humanities invites applications for an executive director. Starting salary range: from \$55,000-\$60,000, plus benefits. Send letter of application, resumé, three letters of recommendation, and a statement about the role of the humanities in community and public life (750 words maximum) to: Search Committee, Wyoming Council for the Humanities, PO Box 3643, Laramie, WY 82071. For more information, including a candidate profile: www.uwyo.edu/wch. WCH is an equal opportunity employer. DEADLINE: May 15, 2002.

Media Arts

14th Annual Louisiana Video Shorts Festival. \$15 entry fee. Contact NOVAC, 4840 Banks St., New Orleans, LA 70112; 504-486-9192; www.novacvideo.org. DEADLINE: May 17, 2002.

The Telluride IndieFest will be held August 30-Sept. 2, 2002, in conjunction with the Telluride Film Festival. Open to independent filmmakers. One-half-inch videos; short films, documentaries, experimental, animation films and videos. Entry fees \$50 and up. Telluride IndieFest 2002, PO Box 860, Telluride, CO 81435; www.tellurideindiefest.com. DEADLINE: June 1, 2002.

The 1 Reel Film Festival is held during Bumbershoot, the Seattle arts festival which showcases the work of more than 2,500 artists in all disciplines, over Labor Day Weekend. Spanning the states and short attentions, the film festival is Bumbershoot's celebration of cinematic brevity – continuously screening over 100 of the hottest new American films throughout four festival days. For an application, contact 1 Reel Film Festival, 1725 Westlake Avenue North, Suite 202, Seattle, WA 98109; 206-281-7788; e-mail: warren@one.reel.org. DEADLINE: May 15, 2002.

In Publication

The Archie Bray Foundation Odyssey Video, a 72-minute video of the 50th Anniversary Celebration, features a three-day event that included demonstrations, stories, history and tributes. Cost is \$50. Also available is a continuum slide set of 95 slides for \$175; a Legacy Show slide set of 115 slides for \$200; and Potters of Oaxaca, a 45-minute video for \$50. Contact Chris Autio Photo, 1225 Sherwood St., Missoula, MT 59802; 406-728-5097; e-mail: chris@chrisautio.com.

Arts & Culture

statewide service organizations

MT Alliance for Arts Education, PO Box 2264, Kalispell, MT 59903; (406) 257-3241. Advocacy organization for arts education.

MT Art Education Assn., President, Kate Morris, 115 Ave. B, Billings, MT 59101; (406) 259-1806; e-mail: kmorris@wtp.net. Provides professional information and development for art teachers in all areas.

MT Arts, PO Box 1872, Bozeman, MT 59771; (406) 585-9551. Provides administrative services for statewide organizations and some local groups and acts as a fiscal agent for emerging arts organizations.

MT Art Gallery Directors Assn., 2112 First Avenue North, Great Falls, MT 59401; (406) 761-1797, e-mail: montanaart@hotmail.com. Supports visual art centers and galleries through traveling exhibitions, technical assistance and an annual conference.

MT Assn. of Symphony Orchestras, PO Box 1872, Bozeman, MT 59771; (406) 585-9551. Provides resource sharing, imports musicians and conducts seminars and conferences.

MT Center for the Book, c/o Montana Committee for the Humanities, 311 Brantly Hall, The University of Montana, Missoula, MT 59812; (406) 243-6022, ask for Mark Sherouse. Organizes public forums featuring Montana authors; and promotes reading, book arts and publishing.

MT China Painting Art Assn., 1805 Highland, Helena, MT 59601; (406) 443-5583. Promotes the art of china painting, porcelain and glass; sponsors a yearly public show featuring nationally known teachers.

MT Committee for the Humanities, 311 Brantly Hall, The University of Montana, Missoula, MT 59812; (406) 243-6022. Presents humanities programs, awards grants, conducts speakers bureau, reading/discussion groups and teacher programs.

MT Community Foundation, 101 No. Last Chance Gulch, Suite 211, Helena, MT 59601; (406) 443-8313. FAX (406) 442-0482, e-mail: mtcf@mt.net. Maintains endowments for nonprofit organizations and awards grants.

MT Cultural Advocacy, PO Box 1872, Bozeman, MT 59771; (406) 585-9551. Coalition of arts and cultural agencies that lobbies the state legislature to maintain funding of cultural agencies and oversees legislation affecting Montana's cultural sector.

MT Dance Arts Assn., PO Box 1872, Bozeman, MT 59771; (406) 585-9551. Sponsors a fall and spring workshop for young Montana dancers, administers a summer scholarship program and presents a summer teachers' workshop.

MT Institute of the Arts, PO Box 1824, Bozeman, MT 59771; (406) 587-7636. Assists artists in all disciplines through educational projects, information, and workshops.

MT Music Educators Assn., President, Tom Cook, 4800 Jaiden Lane, Missoula, MT 59803; (406) 243-6880. Provides professional information and development for music teachers in all areas.

MT Performing Arts Consortium, PO Box 1872, Bozeman, MT 59771; (406) 585-9551. Supports performing arts presenting in large and small communities; sponsors an annual conference showcasing performing arts; facilitates block-booking; and provides quick-grants to rural presenters.

MT Preservation Alliance, PO Box 1872, Bozeman, MT 59771; (406) 585-9551. Provides technical assistance and information on historic preservation issues through a circuit rider program. Publishes *Preservation Montana*.

MT Public Television Assn., PO Box 503, White Sulphur Springs, MT 59645; (406) 547-3803. Supports efforts of Montana's rural low power public television stations; provides technical assistance in video production and station application procedures and sponsors an annual conference.

MT Thespians, President, Stacey Bergquist, CM Russell High School, 228 17th Avenue NW, Great Falls, MT 59403; (406) 791-2387. Provides professional information and development for theater teachers in all areas.

MT Watercolor Society, 1252 Washington Ave., Havre, MT 59591; (406) 265-8450. Sponsors two annual workshops, a yearly Open Members show, a national Juried Watermedia Exhibition, and a quarterly newsletter.

Museums Assn. of Montana, MT Historical Society, 225 N. Roberts, Helena, MT 59620; (406) 444-4710. Supports museums of all disciplines through annual conferences, quarterly newsletters and technical assistance with museum issues.

Rocky Mountain Photo Club, 1518 Howell St., Missoula, MT 59802; (406) 728-5374. Provides photography education, professional information, workshops and opportunities for members to show work in galleries.

VSA arts of Montana, P.O. Box 7225, Missoula, MT 59807; (406) 549-2984. Provides information, technical assistance and workshops on working with differently-abled constituencies.

Writer's Voice of the Billings Family YMCA, 402 N. 32nd St., Billings, MT 59101; (406) 248-1685. Assists emerging writers in artistic and professional development; supports accomplished writers; provides public programs that challenge the traditional definition of literary arts.

MAC Grants and Services

Organizational Excellence Grants

Organizational Excellence Grants are awarded every two years to outstanding Montana arts organizations for biennial funding. Eligible to apply are nonprofit organizations that have had their IRS 501(c)(3) status for at least five years and have at least a half-time paid director. MAC funds may support artistically related expenses, and statewide arts service organizations may apply to support any operational expense. A 1:1 match in cash is required from the applicant. Grants for between \$1,000 and \$8,000 will be awarded. The application deadline for the next grant period is May 15, 2002.

Cultural & Aesthetic Project Grants

In 1975, the Montana Legislature set aside a percentage of the Coal Tax to restore murals in the Capitol and support other "cultural and aesthetic" projects. Grant funds are derived from the interest earned on this Cultural Trust.

Any person, association, group, or governmental agency may apply. All applications must, however, be officially sponsored by a governmental entity. Requirements include a 1:1 cash or in-kind goods and services match for Special Projects Under \$4,500, Special Projects and Operational Support. Capital expenditures require a 3:1 match of cash or in-kind goods and services. The application deadline is August 1, 2002 for FY 2004-2005.

Opportunity Grants

Opportunity Grants are given throughout the year to enable the council to respond to artists' or organizations' opportunities or emergencies. Grants will not exceed \$1,000, and decisions will be dictated by the availability of funds and the nature of the request. Grants must be matched 1:1 in cash or in-kind goods and services. Awards are made directly by the council and applications are reviewed monthly.

Applications must be received by MAC by the first of each month. Funding is allocated on a first come, first served basis.

Professional Development Award Grants

Professional Development Award Grants provide matching funds for Montanans to: 1) attend seminars, conferences and workshops to further professional development or to improve artistic quality, community service in the arts, or arts management skills and operations; and 2) hire a consultant of your choice to advise artists or nonprofit arts organizations on technical matters, specific programs, projects, admin-

istrative functions, or facilitate strategic planning, marketing or development planning. The amounts of these grants will not exceed \$750 for individuals and \$1,000 for organizations and will depend on available funds. A 1:1 match in cash or in-kind goods and services is required.

Applications must be received by MAC the first of each month. Applications are reviewed monthly. Funding is allocated on a first come, first served basis.

Arts & Education Grants

The Arts and Education Grants program enhances and expands quality arts education experiences for Montana citizens of all ages. The Arts and Education Grants program supports both a wide range of residencies by professional practicing artists and local or regional arts organizations (touring or locally based) lasting from as short as a day to as long as a year, and the creation of arts education projects that further the special place the arts hold in Montana's formal and informal educational settings.

The new program contains three distinct components, which provide intensive, participatory experiences:

- Visiting artists, one- to five-day residencies
- Residencies of one week or longer, up to one year in duration
- Special projects

The arts council will consider funding up to half the residency cost to a maximum of \$500 per week. Title I and Class C schools are eligible for up to two-thirds support.

Deadlines are ongoing. Call the MAC Arts Ed Hotline, 1-800-282-3092, for more information.

Arts and Education Artist Registry

Artists may apply to be considered for residencies and special projects in MAC's arts and education programs. Deadline ongoing. Call the MAC Arts Ed Hotline, 1-800-282-3092 for more information. Or visit MAC's website at www.art.state.mt.us.

Advice from Arts Pros

Montana Arts Pros is comprised of a network of professionals: artists, volunteers, staffs and boards of nonprofit organizations, attorneys, and business people in the public or private sector, who are capable of answering questions within their areas of expertise for people such as artists, nonprofit managers and board members needing assistance.

Arts Pros Consultant Registration

Montana Arts Pros is comprised of a network of professionals as described above. The arts

council will pay \$25/hour to Arts Pros consultants for time spent talking to, or working with, referrals. To register for the Arts Pros roster, contact MAC.

Individual Artist Fellowships

The Individual Artist Fellowships program seeks to recognize, reward and encourage outstanding individual artists in Montana. Fellowships of \$5,000 are awarded to professional Montana artists who demonstrate excellence in their work. The categories for 2003 are Performing Arts (including music, dance, and drama) and Literature (fiction, creative nonfiction and poetry). The category for 2005 is Visual Arts (crafts, media arts, interdisciplinary, photography and visual arts). Advisory panelists, selected for their expertise in specific disciplines, will review all applications for approval by the Montana Arts Council. Next deadline is Spring 2003 for all categories.

Fee Support for Touring Companies

Fee Support for Touring Companies is given to Montana professional performing arts touring companies to help support performance costs in rural communities. A 1:1 cash match by the community is required. The next application deadline is May 15, 2002.

Folk and Traditional Arts Apprenticeship Grant Program

The arts council is committed to the preservation and encouragement of traditional arts that are passed on through membership in Montana's many ethnic, occupational and regional communities. MAC recognizes that a master/apprenticeship relationship in a community setting is one of the most effective ways of supporting the vitality of these traditional arts and artists. In the Folk and Traditional Arts Apprenticeship Program master artists are awarded \$1,500 to teach an apprentice over a period of time and in a format decided by master and apprentice. Next deadline is Spring 2003.

Workshop Grants

The Montana Arts Council has made \$6,000 in grants available to arts organizations specifically to support the presentation of workshops, seminars, or other similar public events within Montana. This grant program is on an annual application cycle, with a May 15 postmark deadline each year. Any arts organization is eligible to apply for up to \$3,000 regardless of other funding received from the Montana Arts Council.

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Arts and Disability Center lists website

The National Arts and Disability Center (NADC) is a resource, training, and information center dedicated to promoting the full inclusion of individuals with disabilities into the arts community.

The organization's website, nadc.ucla.edu, provides opportunities to find and/or list upcoming art and disability events; receive information on art and disability-related resources; and apply for scholarships, competitions and art exhibits.

The site's calendar includes a searchable database of accessible performances and venues as well as events featuring artists or performers with disabilities. The Call for Entries lists calls for submissions to exhibits, art competitions, and publications received by the NADC for artists with disabilities; an online gallery showcases works by artists with disabilities.

For more information, call 310-794-1141.

Grant Programs

Name _____

Address _____

City _____ State _____ Zip _____

e-mail _____

Send your request to: Montana Arts Council, PO Box 202201, Helena, MT 59620-2201 • FAX 406-444-6548 • e-mail mac@state.mt.us

Yes, please send me copies of the following grant guidelines (when guidelines are ready)

- ☐ Cultural Trust Grant Application
- ☐ Arts Education Artist Listing Application
- ☐ Fee Support for Touring Companies Grant Application
- ☐ Arts Education Grant Application
- ☐ Organizational Excellence Grant Application
- ☐ Professional Development Grant Application
- ☐ Arts Pros Consultant Application
- ☐ Opportunity Grant Application
- ☐ Folk & Traditional Arts Apprenticeship Program Applications
- ☐ Other _____

What's Happening?

Planning an arts or cultural event, gallery showing or a performance? If so, State of the Arts would like to know about it. Fill out the following information and send it to: Lively Times, 1152 Eagle Pass Tr., Charlo, MT 59824; 406-644-2910; FAX 406-644-2911; or e-mail to writeus@livelytimes.com

Event: _____

Description: _____

Event Location: _____

Date(s): _____ Time(s): _____

Sponsor: _____

Address: _____

Phone: _____ e-mail: _____

1	Artrain; Francis Bardanouve; Summer Symphony; Peter Voulkos	15	Heritage Project: Teaching and a Sense of Place
2	Arni's Addendum	16	Cultural Tourism: Culture Draws Tourists; Arts & Economic Development in Montana
3	Congrats	17	VSA Arts Residencies; Artists with Disabilities Forum; Audio Description; Cultural Travelers
4	Francis Bardanouve (continued); Condolences & Transitions	18-22	Calendar: Arts & Exhibits
5-7	Books	23-24	MAGDA; Lela Autio; Russell Auction Results
8-9	Music	25	Artrain (continued); Peter Voulkos (continued);
10	Fellowship Spotlight: Tom Foolery and Kimberly Navratil-Pope	26-28	Transforming Organizations: Why Firms Fail
11	Folklife Apprenticeship: Mexican Dancers	29	Law and the Art World: Estate Planning for Artists
12-13	Arts in Education: The Science of the Arts	30-31	Arts Pros
14	Arts in Education: Education Accolades; High School Listening Contest	32-35	Opportunities; MAC Grants and Services

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Send to: Montana Arts Council, PO Box 202201, Helena, MT 59620-2201; FAX 406-444-6548; or e-mail to mac@state.mt.us

State of the Arts

MONTANA ARTS COUNCIL

316 NORTH PARK AVENUE, SUITE 252

PO BOX 202201

HELENA, MT 59620-2201

V: 406-444-6430; T: 711

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Arts Ed Hotline 1-800-282-3092

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This issue of State of the Arts produced by Lively Times.

Saying farewell to memorable men:

Francis Bardanouve and Peter Voulkos

See page 1

State of Montana programs
are available to all Montanans.
Upon request, an alternative
accessible format will be provided.

MAY/JUNE 2002